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OF
# ECT SPEECH SOUNDS

JOSEPH A. MOSHER

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# THE PRODUCTION OF CORRECT SPEECH SOUNDS

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## A PRACTICAL TEXT ON PHONETICS

By

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# PREFACE

This book is, in the main, based upon a revision and organization of the lectures, notes and exercises which the writer has been developing during the past ten years for use in classes for speech improvement. The matter to be included and, what is equally important, to be excluded has been determined by the problems presented and the results observed in these classes, which were attended by young people of high school and college age from many parts of the world.

Of the texts already available for work of this general character, some are adapted, by reason of extreme simplicity of treatment, to younger pupils and different speech situations. Others, because of their elaborateness of detail, or technical method of treatment, are not well fitted to the meager phonetic equipment of the type of students under consideration. Still others give only incidental treatment to speech sounds and their associated faults. The present volume may help in attacking the difficulties which the above types of text are not designed to meet.

The sounds presented are intended to cover the list used by the majority of people who speak English well. The omission of a few of the minor vowel sounds, such as those employed by particularly discriminating individuals in the words "bird" and "fair," is considered advisable in view of the aim of the book. The faults discussed fall, roughly, under the headings of substitutions, obscurities, and absolute variations from standard sounds. These are variously due to foreign birth or lineage, provincial speech



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habits, carelessness, faulty sound concepts, ignorance of proper oral adjustments, or difficulty in making such adjustments. Stammering, cleft-palate speech, and similar troubles, which call for clinical rather than class-room consideration, are not dealt with. Much stress is placed upon exercises, and it is hoped that the attempt to give the sentences and longer passages a normal tone may meet with approval and beneficial results.

The author acknowledges with pleasure his obligation to Mr. Martin Luther, of the Expression Company, for helpful practical suggestions, and his indebtedness over a long period of years to the work of such men as Henry Sweet, Walter Ripman, Daniel Jones, and especially to the inspiring and broadminded contributions of George Philip Krapp to the cause of better speech.

JOSEPH A. MOSHER

New York City,
Dec., 1928.

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# PART ONE

## *BACKGROUND*

## *GENERAL INTRODUCTION*

It is assumed that the student appreciates the fact that a person is badly handicapped by faulty speech sounds and at a corresponding advantage if he is free from such defects. The chief purpose of this book is to help the student in a practical way to correct any shortcomings which may affect his sounds. It should be encouraging to realize that every person with normal mental and physical equipment can overcome faulty sound production, whether it be characterized by mumbling, nasalizing, departures from standard sounds, and other defects of native origin, or by the dialect errors due to foreign birth or lineage. The correction will require complete coöperation and serious, persistent effort on the part of the student, but the end in view amply justifies such coöperation and effort.

The first step in this direction is for each student to provide himself with certain inexpensive but essential tools. One of these is a good dictionary, such as "Webster's High School Dictionary," "Webster's Academic Dictionary," an abridgment of Funk and Wagnall's "Standard Dictionary," or one of similar scope. Also a pocket dictionary is one of the best investments he can make. And, in the name of good speech, he should use the dictionary, should make of it a companion, friend, and guide. He should take full advantage of its helpfulness by reading carefully the introduction, studying its system of diacritical marking, and learning its "key" to pronunciation.

Another necessary tool is a hand mirror. Throughout

the corrective period this should be used. The student should begin by opening his mouth wide before the mirror and getting acquainted with some of the important speech organs that he will see. At the same time it would be well to begin practicing mouth gymnastics to develop control of the organs of articulation. For example, stick out the tongue, noting how flexible it is, how tense its muscles may be made; run the tongue tip along the roof of the mouth back as far as it will reach; relax the tongue so that it sinks to rest on the floor of the mouth; spread the lips wide at the corners, with tension of the muscles; thrust the lips forward with tension in the form of a small circle; utter the sound "ah," noting the look and feel of the relaxed lip, tongue, and cheek muscles. Later on, in studying and practicing the specific sounds, the mirror should be frequently used.

A third article which may serve a useful purpose is known as an applicator. A piece of stiff wire about seven or eight inches long, or an ordinary knitting needle, is entirely satisfactory. The applicator is employed, in case of need, to groove the tongue, depress the tongue, or push back the tongue.

At this point may be introduced a feature which may prove a very useful tool — the international phonetic alphabet. This system of notation seems to be gaining in favor since it provides for a much more accurate representation of the correct pronunciation of words than does the conventional spelling, even with the latter's dictionary equipment of special symbols and diacritical markings.

The chief advantage of the phonetic alphabet lies in the fact that it affords a symbol for each sound of the language, and that each symbol has an invariable value. This avoids the confusion which arises from the fact that

several of the conventional letters have more than one value (e.g., the c as in cat and city, the g as in fringe, dog and rough, the a as in apple, ate, palm and ball), and that the same sound is in a number of cases represented in more than one way by the conventional letters (e.g., the long e sound as in return, feel, mean, believe, receive and ravine).

The phonetic alphabet is presented here in order that the student may be equipped to use it both for his own representations of accurate pronunciations, and for his understanding of the symbols when used in phonetic transcriptions and phonetic dictionaries.

| The Consonant Sounds* | Key Word | Phonetic Symbol |
|---|---|---|
| The b sound | as in bed | b |
| " d " | as in dog | d |
| " f " | as in few | f |
| " g " | as in get | g |
| " h " | as in him | h |
| " k " | as in kite | k |
| " l " | as in let | l |
| " m " | as in man | m |
| " n " | as in not | n |
| " ng " | as in king | ŋ |
| " p " | as in pen | p |
| " r " | as in rat | r |
| " s " | as in sat | s |
| " sh " | as in dish | ʃ |
| " t " | as in ten | t |
| " th " | as in thin | θ |
| " th " | as in this | ð |
| " v " | as in vine | v |
| " w " | as in wet | w |

* Observe that this is a list of the sounds of the language, not the letters of the alphabet. Note also that the sounds associated with the letters c, ch, j, q and x are provided for as follows: c = k or s, ch = tsh, j = dzh, q = kw, and x = ks.

| The Cons. Sounds (Cont.) | Key Word | Phonetic Symbol |
|---|---|---|
| The wh sound | as in what | ʍ |
| " y " | as in yell | j |
| " z " | as in zinc | z |
| " zh " | as in azure | ʒ |
| The Vowel Sounds | | |
| The long a sound | as in make | eɪ |
| " short a " | as in hat | æ |
| " Italian a " | as in arm | ɑ: |
| " broad a " | as in ball | ɔ: |
| " intermediate a sound | as in ask | ə: |
| " long e sound | as in deep | i: |
| " short e " | as in bed | e |
| " long i " | as in ride | aɪ |
| " short i " | as in hit | ɪ |
| " long o sound | as in most | ou |
| " short o " | as in hot | ɔ |
| " long u " | as in music | ju |
| " short u " | as in cut | ʌ |
| " indeterminate sound (resembling short u) | as in about, soda | ə |
| " long oo sound | as in food | u: |
| " short oo " | as in book | u |
| " ou (ow) " | as in out, fowl | au |
| " oi sound | as in boil | ɔɪ |

As an illustration of the use of the phonetic alphabet we may take, at random, the sentence, "This system provides for a more accurate representation of pronunciation than do the conventional letters." In phonetic transcription this would appear as follows: ðɪs sɪstəm prouvaɪdz fɔ:r ə mour ækjurɪt repri:zenteɪʃən ʌv prounʌnʃɪeɪʃn ðæn du: ðə kɔnvenʃənəl letərz.

At first the phonetic writing looks rather strange; but in view of the fact that so large a number of the familiar letters are used, and with their accustomed value among the consonant group, it soon becomes easy to write and

read. The student would do well to acquaint himself with the system as a helpful part of his equipment for the study and practice of pronunciation.

Before beginning the work of speech improvement we may glance briefly at the plan of procedure. First we shall study the speech apparatus with a view to understanding how the various parts function. Next we shall acquaint ourselves with the chief sounds and their important classifications. Following this we shall get a general idea of the main types of faults which affect the sounds. We then proceed to the study of each individual consonant and vowel sound, learning the proper way of producing it and the nature and causes of the particular defects to which it is liable. The concluding sections deal with the closely related subjects of pronunciation and inflection.

The final place in this introduction has been reserved for a word or two about a matter of the utmost importance — practice. In conjunction with the discussion of every sound a set of corrective exercises is presented. The conscientious practice of them is emphatically urged. They should be worked over repeatedly until the student has proved that he has mastered the sounds. As the student proceeds through succeeding sets of exercises he should give particularly careful attention to the sounds which have been previously considered, as well as the one which is of immediate concern. It is also highly essential that he should not confine his careful speaking to those relatively few hours when he is specifically engaged in corrective work, but rather that he should use the best speech of which he is capable in his everyday conversations with his family and friends. In this way he will the sooner reach the desired stage wherein correct speech is no longer forced, but habitual.

## *THE SPEECH MECHANISM*

The student who wishes to improve his speech should become acquainted with the salient features of the mechanism by which the sounds of the language are produced. This mechanism consists of four factors: the breathing apparatus, the vocalizing apparatus, the resonating apparatus, and the articulating apparatus.

### *The Breathing Apparatus*

Every sound which one utters requires a certain amount of breath power. It is the escape of breath through the other parts of the speech mechanism which results in sound. The lungs furnish this breath power, which passes through the two bronchial tubes, leading from the right and left lobes of the lungs, into the windpipe (trachea). The breath then flows into the voice-box (larynx), which is fastened to the top of the windpipe. It next passes into the resonance chambers of the throat (pharynx), the mouth, and the nasal tract, and escapes through the lips and nostrils. (See the diagram on p. 12.)

### *The Vocalizing Apparatus*

In another place (p. 23) it is pointed out that all of the vowel sounds and part of the consonant sounds are vocalized, i.e., possess tone; and that the remaining consonant sounds are unvocalized, i.e., are something akin to a whisper. The vocal or tone element is produced by the voice-box, popularly known as the "Adam's apple,"

which can be felt and seen projecting at the front of the neck. This apparatus, joined to the top of the windpipe, is a small irregular cylinder of cartilage, across the middle of which are stretched two membranes, whose inner edges are flat bands of tough fiber known as the vocal cords. (See diagrams on p. 10.) These membranes are operated by muscles which separate them for breathing and making the unvocalized consonants, and draw them close together for the vowels and vocalized consonants. When the membranes are drawn far apart, the air passes between them without producing any vocal sound. But when they are brought together and the air forced through the narrow slit remaining, the edges vibrate sufficiently to result in vocalization. This difference can be illustrated by the student in the following manner. First expel a forced breath, such as one would experience after a hard run. Note that there is no vocalization, no tone, involved in this. Then utter the exclamation, "ah." Observe the vocalization in this utterance. In the former case the vocal bands are separated; in the latter case they are drawn near together. (See the diagrams on p. 10.)

### *The Resonating Apparatus*

The resonating factor of the speech mechanism is similar to that of a musical instrument, such as a violin or an oboe. It is the function of this part of the speech apparatus to amplify and improve the fundamental tone created by the sound-producing factor discussed above. In the case of the violin the fundamental tone results from the strings vibrating under the pressure of the drawn bow. This sound, however, a very unpleasant one, is not the one which is heard. What we hear is a

FIGURE I. Showing cross-section of the voice-box, with membranes separated for breathing and the production of the unvocalized consonant sounds.

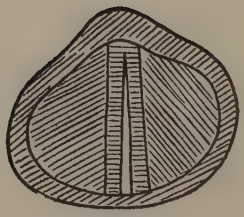


FIGURE II. Showing cross-section of the voice-box, with membranes drawn near together for the production of the vowel and vocalized consonant sounds.

tone which has been improved by the resonating cavity and walls of the violin body, wherein the vibrations are focused and reflected instead of being allowed to dissipate. In a like manner the noise which is obtained by blowing into the detached mouthpiece of an oboe has little resemblance to the musical tone made possible by attaching the mouthpiece to the resonating tube of the instrument.

Closely resembling the oboe mouthpiece with its double reed is the sound-producing factor of the human voice, the voice-box with its two vocal bands vibrated by breath pressure. Similarly, the clarifying and amplifying tube of the oboe may be likened to the resonance chambers of the throat, mouth and nasal tract, which perform the same function for the human voice.

### *The Articulating Apparatus*

We come now to the articulatory apparatus, which plays such an important part in producing the specific sounds of the language, the vowels and the consonants. This apparatus consists of the lips, the teeth, the teeth ridge, the hard palate, the soft palate, and the tongue. (See diagram on p. 12.)

The teeth need no comment, except the observation that teeth which do not close evenly affect the production of certain sounds, such as the th, the s, and the z. Dental treatment of the right sort often greatly improves both the sound production and the appearance in such cases. The earlier in life such treatment is undertaken the better.

The lips require a word of counsel. Their flexibility should be taken advantage of by making them shift position freely, in conjunction with free and decided move-

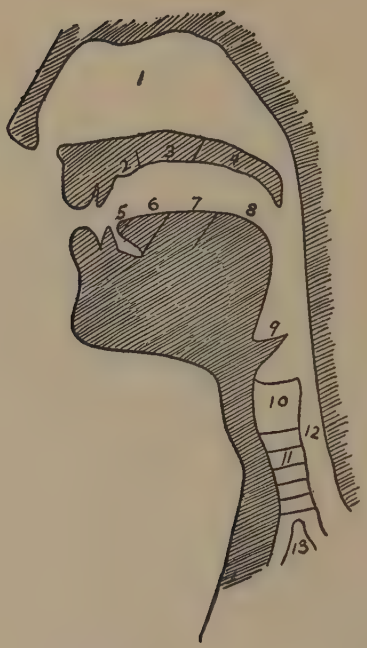



FIGURE III. The Speech Tract

1. The nasal cavities and passages
2. The teeth ridge
3. The hard palate
4. The soft palate (movable, up and down)
5. The tongue tip
6. The tongue blade
7. The mid tongue
8. The back tongue
9. The epiglottis (not a speech factor)
10. The larynx (voice-box)
11. The windpipe
12. The esophagus (food-passage)
13. The bronchial tubes, leading to the lungs

ments of the lower jaw. Only in this manner can they perform their proper function in the accurate moulding of the vowel and consonant sounds. This comment is intended as a caution to those who tend to speak indistinctly, to mumble, by reason of the fact that they speak with a rigid jaw and lips which scarcely open or vary their position. One cannot make clear-cut distinctions of speech sounds without free action of the lips and lower jaw. Ventriloquists do the best they can, but their utterance is obviously indistinct.

The teeth ridge is the short convex section of the hard palate just behind the upper teeth. The hard palate is that bone-walled portion of the roof of the mouth extending about half way back to the throat opening. The soft palate is the rear half of the roof of the mouth which narrows at the back into a small tip called the uvula. The soft palate acts as a partition between the mouth cavity below and the nasal cavities above. But since it is unattached at the rear it can be raised so as to direct the breath current chiefly through the mouth, or lowered so as to send the breath mainly through the nasal passages.

The tongue may, for convenience of reference later on, be divided into four parts: the tip, which is the extreme forward point; the blade, which is the broadening section just behind the tip; the mid-tongue, which lies below the rear of the hard palate; and the back-tongue, which lies under the soft palate. (See diagram on p. 12.)

All speech sounds are the result of forcing the breath through the voice-box, the resonance cavities, and the obstructions formed by varied adjustments of the parts of the mouth just presented. These parts are called the organs of articulation because they are used in making the sounds which are joined together, i.e., articulated, to

form the words of the language. The variation of the sounds, one from another, is made possible by opening or closing the vocal bands, and by combining or shaping the parts of the mouth in different ways. The nature of the obstruction which the breath meets determines the sound produced. Thus, if we press the tip of the tongue against the teeth ridge and force the breath through this obstruction, we make the t sound (d if the vocal bands are closed). If we press the back tongue up against the soft palate and force the breath through this obstruction, we produce the k sound (g if the vocal bands are closed). And so on through the list.

The proper operation of these organs of articulation is of paramount importance. In order to speak distinctly the obstructions must be firm, not loose. In order to speak correctly the obstructions must be made in accordance with specific requirements, because any deviation from the exact position called for will probably result in a faulty sound. This faulty sound may in some cases more or less closely approximate the correct one. For example, if in making the t sound the tongue tip is a fraction of an inch too low, the result will be an unpleasant sound about midway between the t and the th. Furthermore, even a slight deviation will, in some cases, produce a sound totally different from the one required. To illustrate, a slight elevation of the tongue blade when attempting the s sound will result in an sh. It should be encouraging to the student to realize at the outset that the distinctness and accuracy of speech resulting from firm and correct placements of the organs of articulation are worth any amount of painstaking effort.

## *VOICE PRODUCTION*

As a foundation for the production of speech sounds a good basic voice quality is desirable. Such a quality is clear, full, resonant and properly pitched. Therefore, any indications of fluttering, thinness, nasality, wheeziness, throatiness, or a pitch too high or too low should receive careful attention. And since there are few voices which cannot to advantage be further developed, we shall consider this matter before proceeding to the study of the specific sounds of the language.

The primary essential of an adequate and pleasing tone is proper breath support. The chief organ concerned with this is the diaphragm, a broad voluntary muscle beneath the lungs which operates, in conjunction with the muscles attached to the ribs, to enlarge and contract the lower part of the chest cavity. These muscles act somewhat in the manner of a pump to draw in and expel the air. In order that the breath may function properly the diaphragm should be lowered for inhalation and raised for exhalation. This action is easily observed by noting the distention of the front wall of the abdomen during the former process and its recession during the latter. At the same time the muscles attached to the floating ribs provide a lateral expansion and contraction of the lower chest cavity. The actions described are natural ones, but some speakers attempt to maintain a high rigid position of the diaphragm in the mistaken notion that the resultant feeling of tautness indicates breath control.

A further requisite for proper tone production is an

open throat. This means an avoidance of constricting the muscles which control the passage just above the voice-box. It also means that the soft palate and the bulky base of the tongue shall not be permitted to sag down and back into the passage. The student may get some idea of the difference between the closed and the open throat by performing a simple experiment: first, utter a sound resembling the growling of a dog, and note the feeling of throat congestion; then, utter the sound "ah" as if expressing pleasant surprise at the sudden appearance of a friend. If the latter sound was at least relatively agreeable, the student may be sure that he has come more nearly to an open throat, and also to what is called proper voice placing. This expression means, in effect, that the resonance cavities of the pharynx, the mouth and the nasal tract are permitted to perform their function of enlarging and beautifying the fundamental tone produced in the voice-box. When the throat opening is constricted or obstructed the sound waves cannot operate satisfactorily in the resonance cavities.

A final word about voice production is concerned with the manipulation of the lips and lower jaw. In many cases the speaker's tone is smothered by reason of the fact that he fails to open his mouth sufficiently to let the tones escape freely. It is necessary only to make the sound "ah" several times with the teeth closed, and then with the teeth open, in order to get an idea of the benefit to tone quality which results from a free opening of the lips and flexibility of lower jaw action in the production of all sounds which do not specifically require closure.

The following exercises are designed to develop the vocal capacity along the lines indicated above.

### *Breathing Exercises*

In taking these exercises certain directions are to be observed:

(*a*) Do not attempt to thrust out the ribs or depress the diaphragm to an extreme degree.

(*b*) Do not inhale so great a quantity of air that it must be suddenly expelled with a collapse of the muscular support.

(*c*) Maintain a moderately high chest position; but do not lift the shoulder blades.

(*d*) Inhale through both the nose and mouth.

(*e*) For a time it is well to place the thumbs at the waist line with the fingers extended forward to feel the effect of the diaphragm action.

(*f*) Exercise periods of from five to eight minutes are sufficient.

1. Inhale for about five to ten seconds, noting the lowering of the diaphragm and the outward thrust of the floating ribs. Then exhale for about the same length of time, observing the opposite action of the organs.
2. Inhale as before, hold the breath an equal length of time, then exhale slowly.
3. Inhale as before, then sustain a clear sound of "ah" for five to ten seconds; repeat with "oh" and with "oo."
4. Read the following sentences deliberately, each one on a single inhalation; the breath should not be completely spent at the end of a sentence.

   (*a*) It is not difficult to breathe properly.

   (*b*) The foundation of good tone quality is correct breathing.

   (*c*) Correct breathing is chiefly a matter of avoiding unnatural operation of the organs involved.

### *Tone Quality Exercises*

While taking these exercises observe the following points:

(*a*) Be sure that the breathing is correct.

(*b*) Listen carefully to your own voice with a view to developing the ability to judge its quality.

(*c*) Always repeat an exercise immediately when you detect any sign of throaty, nasal, wheezy or fluttering tone.

(*d*) Take the exercises in about ten-minute periods.

1. Produce successively the sounds ah, oo, and oh, sustaining each one as long as a smooth clear tone can be comfortably maintained.
2. Produce each of the above sounds with a smooth glide from a moderately low pitch to a moderately high pitch. Repeat with the reverse direction of the voice.
3. Do each of the above exercises as before, except with the consonants l, r and t prefixed to each vowel sound, thus: lah, rah, tah, loo, roo, too, etc.
4. Hum with a smoothly sustained monotone the syllables ming, mung, hing, hung, aiming to produce a ringing, vibrant quality.
5. Pronounce the following words with a clear, open tone, deliberately, but without sustaining any of the sounds abnormally:

   arm, bar, tar, bold, told, date, died, lame, rate, simple, single, mingle, tamper, populate, renovate, tenderness, allotment, resolution, government, antipathy, perseverance, complimentary, gratification.
6. Practice reading with as clear, resonant and musical a voice as possible these sentences:

   (*a*) Hang out our banners on the outward walls.

   (*b*) Away over the billows sailed our hopeful fleet.

   (*c*) It is far above our poor power to add or detract.

   (*d*) From his great shadowy palace he mocks at vain ambition.

   (*e*) The plaintive numbers flow from old unhappy things, and battles long ago.

   (*f*) Oh, for the touch of a vanished hand, and the sound of a voice that is still.

## *THE SPEECH SOUNDS*

The speech sounds may be divided into two classes: vowels and consonants.

The vowels are those vocalized sounds caused by expulsion of the breath without audible friction through a relatively unobstructed mouth passage. They are as follows:

### *The Vowel Sounds*

Italian ä (as in arm, barn, Shah)
Broad ạ (as in awning, ball, claw)
Long ā (as in ate, bake, slay)
Short ă (as in apple, hat)
Intermediate å (as in grass, pass)

Long ē (as in eat, deep, sea)
Short ĕ (as in end, set)

Long ī (as in ivory, light, by)
Short ĭ (as in it, sit, funny)

Long ō (as in open, more, so)
Short ŏ (as in on, lot)

Long o͞o (as in ooze, boot, zoo)
Short o͝o (as in book, foot)

Long ū (as in use, futile, due)
Short ŭ (as in up, supper)

The neutral vowel sound, resembling short u, and represented by a (about), e (alert), i (confirm), o (ardor) and u (picturesque)

oi (as in oil, voice, boy)
ou (ow) (as in out, owl, aloud, crowd, cow)

The consonant sounds are those vocalized and unvocalized sounds caused by the expulsion of the breath with more or less audible friction through a relatively obstructed mouth passage. They are as follows:

*The Consonant Sounds*

b (as in back, debase, tub)
ch (as in choke, achieve, beach)
d (as in down, under, lead)
f (as in fine, defend, deaf)
g (as in get, degree, dog)
h (as in hot, behest)
j (as in jump, rejoin, cage)
k (as in kite, ankle, dark)
l (as in leap, fly, barrel)
m (as in make, lemon, team)
n (as in night, finish, fan)
ng (as in ringing, sing)
ngk (as in sinker, bank)
ngg (as in single, finger)
p (as in part, depend, deep)
r (as in red, deride, far)
s (as in sit, basket, this)
sh (as in show, brushing, trash)
t (as in time, retain, bit)
th (unvocalized) (as in think, lethal, truth)
th (vocalized) (as in this, breathing, writhe)
v (as in vine, devout, dive)
w (as in will, reward)
wh (as in when, which, while)
y (as in your, beyond)
z (as in zinc, bazaar, breeze)
zh (as in azure, measure)

The student should note carefully certain points concerning the above lists:

First, that these lists are intended to represent the sounds of the language, not the letters of the alphabet.

This distinction is important. For one thing, three of the letters are omitted because their values are represented by other letters or combinations of letters: c (represented by s and k), q (represented by k or kw), and x (represented by ks, sh, or z). For another thing, some of the sounds require a combination of letters to indicate their character, namely, oi and ou in the vowel group; and in the consonant group, ch, ng, ngk, ngg, sh, vocalized and unvocalized th, zh, and wh.

Second, that a single letter, when used in spelling, may represent more than one sound value. For example, a may represent at least five sounds, s may represent the s sound, the z sound, the sh sound, or the zh sound.

Third, that most of the sounds given in the lists are represented, as will be set forth in detail later on, in more than one way. For example, the short u sound is represented by u, o, oe, oo, and ou; the j sound is represented by j, g, and dg.

Finally, it is to be noted that the names of the letters of the alphabet, with the exception of the names of the five long vowels, a, e, i, o, u, are entirely different from the sounds themselves. To illustrate this point, the name of the letter k is "kay," but the k sound is merely an unvocalized explosion at the back of the mouth; in other words, it is only the beginning of the name of the letter k which represents the sound; to give another example, the name of the letter s is "es," but the s sound is only the hiss without the prefixed short e.

## *CLASSIFICATION OF THE VOWEL SOUNDS*

We are able to classify the vowel sounds by answering with respect to each one the following questions:

1. Is the tongue in a high, medium, or low position?
2. Does this determining position apply to the back, middle, or front section of the tongue?
3. Are the lips and teeth well open, close, or in a half-close position?
4. Is this position taken with tension of the tongue, cheek, and lip muscles, or with relaxation, or with a moderate, intermediate state?

To apply this system of classification to a specific vowel sound, the long e (as in deep) is a high, front, close, tense sound. The following chart classifies the entire list of chief vowel sounds.

VOWEL CHART

| | High | Med. | Low | Front | Mid. | Back | Close | Half | Open | Tense | Mod. | Lax |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| ä(arm) | | | x | | | x | | | x | | | x |
| ạ(all) | | | x | | | x | | | x | | x | |
| ă(at) | | x | | x | | | | x | | x | | |
| ā(ape) | | x | | x | | | x | | | x | | |
| å(ask) | | | x | | x | | | x | | | x | |
| ē(eve) | x | | | x | | | x | | | x | | |
| ĕ(end) | | x | | x | | | | x | | | x | |
| ī(ice) | This is a diphthong, shifting quickly from ä to ĭ | | | | | | | | | | | |
| ĭ(it) | x | | | x | | | | x | | | | x |
| ō(old) | | x | | | x | | | x | | | x | |
| ŏ(on) | | | x | | | x | | | x | | | x |
| o͞o(ooze) | x | | | | | x | x | | | x | | |
| o͝o(took) | | x | | | | x | | x | | | x | |
| ū(use) | This is a diphthong, shifting quickly from ĭ to o͞o | | | | | | | | | | | |
| ŭ(up) | | x | | | x | | x | | | | x | |
| neutral(soda) | | x | | | x | | x | | | | | x |
| oi(oil) | This is a diphthong, shifting from ạ to ĭ | | | | | | | | | | | |
| ou(out) | This is a diphthong, shifting from ä to o͞o | | | | | | | | | | | |

### *Classification of the Consonant Sounds*

It will be of practical advantage in the study and practice of the consonant sounds to have them classified in two ways. The first of these divides all the consonant

sounds into two groups, the unvocalized and the vocalized. The unvocalized consonant sounds are those which are made with the vocal bands separated so as to permit passage of the breath without causing the bands to vibrate audibly. The vocalized sounds are those which are made, as are all of the vowel sounds, with the vocal bands drawn together so that the passing breath causes them to vibrate audibly. (For both of these positions of the vocal bands, see the diagrams on p. 10.)

The groups are as follows:

*Unvocalized Consonant Sounds*

ch (choke)
f (fine)
h (home)
k (kilt)
p (pain)
s (sink)
sh (fissure)
t (time)
th, unvocalized, (thigh)

*Vocalized Consonant Sounds*

j (joke)
v (vine)
g (gilt)
b (bane)
z (zinc)
zh (treasure)
d (dime)
th, vocalized, (thy)
l (light)
m (man)
n (need)
ng (ring)
ngk (bank)
ngg (finger)
r (read)
w (walk)
wh (when)
y (young)

The student should note carefully certain important points with respect to the above groups.

First, he should be sure that he can both recognize and produce at will the two kinds of sounds. It may be

helpful if at the outset two sources of confusion are eliminated. One of these is that the names of all the sounds involve a vocalized sound, and must therefore not be taken as indicative of the character of the sound itself. To illustrate, we refer to the t sound by the name "te," but only the e of the name is vocalized; the sound itself is not. Such is the case with all of the unvocalized sounds. Another possible cause of confusion is that the vocalized sounds in words tend to dominate in giving character to the words, so that the unpracticed listener is apt to think that the entire word is composed of vocalized sounds when such is not the case. Take for example a typical, random word, "leak." If you speak this word, it might seem as if it were entirely vocalized; but if you express the "lea" and after a pause add the "k" factor, you will realize clearly that the latter is unvocalized.

A second point for consideration with respect to the two groups is that for every unvocalized sound, with the exception of h, there is a vocalized sound, made with the same kind of obstruction in the mouth. These pairs of sounds are called cognates. Note that with the exception of "fissure" and "treasure," the words illustrating the pairs of cognates differ only with respect to the unvocalized sound in one and the vocalized sound in the other.

If at first the student has difficulty in recognizing the difference between the vocalized and the unvocalized type of consonant, the following experiment may be of service to him. Place a finger tip in each ear and make the sounds of t, p, and k; then make the d, b, and g sounds, noting the buzzing effect in the ear which results from the vibration of the vocal bands in the production of the latter group. This buzzing is suggestive of the sonorous-

ness of the vocalized sounds as contrasted with the "whispered" effect of the unvocalized sounds.

The reason for dwelling at some length upon the distinction between vocalized and unvocalized consonant sounds is that a common type of faulty production is the exchange of values of these pairs of cognates, such as using b for p, g for k, t for d, f for v, etc.

For this type of error there are, aside from habitual carelessness, two important causes. The first of these is the fact that certain symbols which represent vocalized sounds in English are associated with unvocalized sounds in various foreign languages, and vice versa. The v symbol, which is vocalized in English but unvocalized in German, is a typical illustration. In all such cases new associations must be developed.

The second cause of this kind of substitution is what is known as assimilation. This means that any given consonant, either vocalized or unvocalized, borrows or takes on the character of a preceding or succeeding sound of the opposite type. An illustration of this would be the pronunciation "negzd day" for "next day;" here, the unvocalized kst sounds have assimilated the vocalized character of the preceding n, or the succeeding d, or both. The student who commits this fault should heed this preliminary warning, and be on his guard to avoid the exchange of vocalized and unvocalized values.

Another classification of the consonant sounds divides them into explosives and continuants. The explosives are those sounds produced by a sudden expulsion of the breath upon the removal of a complete obstruction in the mouth. The continuants are those sounds which may be prolonged indefinitely because the breath is not completely obstructed.

The complete list follows:

| *Explosive Consonant Sounds* | *Continuant Consonant Sounds* |
|---|---|
| b (rib) | f (leaf) |
| ch (teach) | h (house) |
| d (bid) | l (control) |
| g (drag) | m (calm) |
| j (bridge) | n (fine) |
| k (take) | ng (sing) |
| p (deep) | r (far) |
| t (bit) | s (pass) |
| | sh (rush) |
| | th, unvocalized, (both) |
| | th, vocalized, (bathe) |
| | v (dive) |
| | w (work) |
| | wh (when) |
| | y (your) |
| | z (breeze) |
| | zh (azure) |

*Mixed Continuant-Explosive*

ngk (bank)
ngg (finger)

In conjunction with this classification, based upon the nature of the mouth obstruction and the manner in which the breath is expelled, it is desirable to comment briefly on enunciation. Enunciation is the sending out of the sounds. Both the explosives and the continuants lose their sharpness, their clarity of outline if the breath is insufficient or is laxly expelled. Vigorous use of the breath power is necessary if the common fault of mumbling, obscurity, is to be overcome. For the same reason, in the case of the explosives, the contacts which provide the complete obstructions, such as the pressure of the lips for the b sound, should be firm, not loose and uncertain.

## *THE CHIEF TYPES OF SOUND FAULTS*

The chief types of sound faults may be listed as follows:

1. Mumbling, obscuring of sounds.

This is due to slovenly shaping of the mouth cavity, lack of firmness of tongue, lip, or jaw placement, or failure to expel the breath with sufficient vigor. The fault is apt to affect any vowel or consonant sound.

2. Exchanging the values of the cognate pairs with respect to vocalization.

This type of fault is apt to affect any of the cognate consonants, and consists of such exchanges as v for f (vine for fine), ch for j (chump for jump), etc.

3. Replacing standard sounds by abnormal sounds.

This class of fault is due to incorrect adjustment of the parts of the mouth. It applies to the vowels, and especially to the d, l, ng, r, s, sh, t, th, z, and zh sounds.

4. Substituting of one standard sound for another, other than the exchanging of values of the cognates.

This fault affects both vowels and consonants. Examples of common substitutions are: ĕ for ă (heppy for happy), ĭ for ē (fit for feet), ă for ā (mak for make), ạ̈ for ō (saw for so), ạ̈ for ŭ (sawper for supper); v for w (vine for wine), d for vocalized th (dis for this), ngk for ng (sink for sing), etc.

5. Nasalizing of sounds.

This fault is due to driving the breath over the soft palate into the nasal cavities, and stopping the escape through the nasal outlets. It may affect any vowel or consonant sound, especially when the sound occurs near a true nasal (m, n, ng, ngk, ngg). Even the nasal sounds themselves are made disagreeable by stopping the escape of air through the nasal outlets.

# PART TWO

## *THE CONSONANT SOUNDS*

## *THE CONSONANT SOUNDS*

### *The T Sound**

The t sound (as in time, article, bit) is an unvocalized explosive.

It is represented by t, tt (better), and by the ending ed for the past tense of numerous verbs, such as "dropped," "stopped," "walked," etc. The letter t is silent when preceded by s in the terminations "ten" and "tle" (moisten, listen, bristle, whistle); it is silent also in "often" and "soften."

The t sound is produced by placing the tip of the tongue against the teeth ridge, and pulling it quickly down and back as an unvocalized breath is expelled.

### *The T Faults*

An important fault associated with the t sound is a thickening of the consonant so as to give it a value approximating tth. This results in such pronunciations as "tthime" for "time," "bitth" for "bit," etc.

The error is due to placing the tongue against the teeth instead of against the ridge above the teeth; or, in some cases, the thickening is caused by allowing the tongue

* The text aims to set forth standard methods of speech sound production as indicated by experiment and the consensus of the best opinion. However, attention is directed to the fact that several of the sounds, particularly among the vowels, may be produced by using positions varying more or less from those stated in the following pages. The student's ear should, of course, be trained to judge the correct value of each sound. If when this is accomplished he can more easily produce the required value by an adjustment differing from that suggested in the text, there is no reason why he should not do so.

to slip forward against the teeth as it is being withdrawn from the gums. To produce a clear t there must be no contact of tongue and teeth.

A second fault associated with the production of the t is the extension of the sound into a more or less distinct s. This results in pronunciations which approximate "tsime" for "time," "tsake" for "take," etc.

This error is due to a failure to make the t sound a purely explosive one. Instead, the tongue is drawn slowly from the roof of the mouth, and the breath current is allowed to leak over the tip as it moves downward. To avoid the ts effect the obstruction must be removed suddenly, and the breath stream shut off completely after the initial expulsion.

Another t fault consists of the vocalization of the sound, giving it a d value. Thus, "time" becomes "dime," "bite" becomes "bide," etc. This failure to distinguish between the t and the d with respect to vocalization is typical of an error common to all the cognate sounds, i.e., those which have the same obstruction in the mouth, and differ only in being voiced or unvoiced.

*Exercises for the T Sound*

1. Produce the t sound distinctly six times. Note the difference between the t sound and the name of the letter t. The name is "te," pronounced with a long e; whereas the sound is merely an explosion of unvocalized breath, resembling "tu," with the u short and whispered.

2. Produce the t sound in series of three, five times with the long vowels, thus: ta, ta, ta — te, te, te — ti, ti, ti — to, to, to — tu, tu, tu.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the t sound of the first and the th sound of the second member of each pair:

| | | |
|---|---|---|
| bat — bath | got — Goth | oat — oath |
| debt — death | heart — hearth | pat — path |
| dirt — dearth | heat — heath | welt — wealth |
| fate — faith | mitt — myth | wrought — wroth |
| tank — thank | ticket — thicket | trice — thrice |
| taught — thought | tin — thin | true — through |
| team — theme | tinker — thinker | tug — thug |
| tick — thick | trawl — thrall | two — thew |

4. Pronounce aloud the following words:

| | | |
|---|---|---|
| table | attack | at |
| take | attempt | beat |
| tale | attend | cat |
| talk | attract | debt |
| tame | battle | eat |
| task | batter | fight |
| tell | cattle | gate |
| temper | contact | hit |
| tempest | contempt | joint |
| tender | contract | knit |
| tension | cuticle | late |
| tide | deter | mat |
| time | determine | met |
| tobacco | detect | note |
| tone | eating | nut |
| too | eternal | pit |
| touch | futile | put |
| trouble | fitting | quiet |
| truck | fighting | rate |
| trust | little | soft |
| tub | matter | tilt |
| tumult | notary | vat |
| tune | printing | wait |
| twenty | return | write |
| twice | satisfy | wrote |

5. Read aloud slowly the following sentences:

Time and tide wait for no man.
He told the tale at the table.

She attempted to attract attention to it.
To eat temperately is to eat wisely.
Wait till the water is at low tide.
At that time their attitude was better.
The tube was taken out of the tire for testing.
A statistical tabulator was contracted for.
The attorney petitioned for a writ of contempt.
The typewriters clattered and rattled at a great rate.

6. Memorize and practice aloud the following passage, featuring the t sound:

*Peter Tuttle's Fate*

It was a tedious task that Peter Tuttle set out to attack. Twelve times each week he attended classes at the teachers' training institute. Upon returning each night, he wrote out his notes on report sheets. Then after a hasty bite he went to wait on customers in a tobacco store until twelve o'clock. Lots of times he thought he was too tired to continue, and was tempted to quit the store at least. But he did not have funds to continue at school if he dropped his store task. And his instructors kept pointing to the heights he might attain if he stuck to the institute. So he persisted tenaciously, and at last took his degree with great credit.

However, Peter did not quit his task at the tobacco store while he was waiting for an attractive teaching engagement to turn up. Instead, he increased the amount of time devoted to the store. Ten years passed. Most of Peter's classmates had become experienced teachers. Peter was still in the tobacco business, as general manager of a chain of retail stores at a neat stipendium of twenty-two thousand dollars per annum.

*The D Sound*

The d sound (as in dark, endow, bid) is a vocalized explosive.

It is represented by d, and dd (addition, add). The

letter d is silent in "Wednesday," "handsome," and "handkerchief."

The d sound is produced by placing the tip of the tongue against the teeth ridge, exactly as for the t sound, and expelling a vocalized breath as the tongue is suddenly drawn down and back. The vocalization constitutes the only difference between the d and the t sounds.

### *The D Faults*

A fault associated with the d is a thickening of the sound so as to give the effect of dth. Thus, "dime" tends to become "dthime," "bid" to become "bidth," etc.

The error is due to allowing the tongue to come into contact with the teeth either at the beginning of the sound or as the tongue is withdrawn from the teeth ridge.

Another d fault consists of substituting the cognate unvocalized t, resulting in "tank" for "dank," "bit" for "bid," or of terminating the d with an unvocalized explosion, resulting in "redt" for "red," "saidt" for "said," etc. The latter type of fault is made easily possible because the d element can be produced as the breath impulse strikes the obstruction, and the t added, with the breath unvocalized of course, as the obstruction is withdrawn. The essential thing to observe is that d must be produced with vocalized breath only.

### *Exercises for the D Sound*

1. Produce the d sound distinctly six times, using the syllable "du," with the short u (as in up). Keep the tongue free from the teeth, and the breath vocalized.

2. Make the d sound in series of three, five times, using the long vowels, thus: da, da, da — de, de, de — di, di, di — do, do, do — du, du, du. Take all of these exercises at a deliberate rate.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the d of the first and the t of the second member of each pair:

| | | |
|---|---|---|
| dame — tame | condemn — contemn | add — at |
| deem — team | budding — butting | cad — cat |
| dime — time | tedder — tetter | dead — debt |
| dome — tome | ridden — written | fad — fat |

4. Pronounce aloud the following words:

| | | |
|---|---|---|
| daisy | abduct | bad |
| dale | adduce | bed |
| dame | bundle | bid |
| dark | candle | bride |
| date | condemn | called |
| day | conduct | cold |
| deaf | fondle | crammed |
| deal | endow | curled |
| death | gander | dead |
| decline | gender | deed |
| deep | indict | end |
| dent | induce | fanned |
| destiny | jaundice | find |
| dine | ladder | glide |
| dire | leader | hailed |
| dirt | mandate | hound |
| dive | predict | kind |
| dodge | produce | load |
| dome | reduce | lord |
| done | render | mode |
| door | rider | mold |
| double | saddle | ordered |
| dusk | tender | prayed |
| dust | widow | reared |
| duty | window | sailed |

5. Read aloud slowly the following sentences:

He did not do as he was bid.

They made a third additional demand.

The windows of the building were dark.
When did he decide upon the division?
The bride was adorned with diamonds.
They readily found the hidden bond.
The deductions made the order undesirable.
Under cover of darkness the detective descended the ladder.
A friend in need is a friend indeed.
The industry declined under radical leadership.

6. Memorize and practice aloud the following passage, featuring the d sound:

*The Demand for Dainty Bred Buds*

Mr. Dudley, the druggist, observed a decidedly enlarged demand for Dainty Bred Candy Buds. It had happened so suddenly that the dealer was puzzled. Did this added demand depend upon advertising or accident? Day after day dozens of satisfied friends testified to the wonders of the delicious delicacies. It was odd indeed, thought Mr. Dudley, who hated candy and never indulged.

One day he determined to discover without further delay what was being done to double his daily distribution of Dainty Bred Buds. Very soon he detected an old darky in shoddy clothes devouring some of the buds which he had just purchased. Evidently the delight could not be delayed until he departed from the store. "Could you tell me," questioned the dealer, "what you find so good in those candies?" "Suttenly, boss," replied the colored man, with a wide dental display, "dey's filled wid near-brandy."

*The Unvocalized TH Sound*

The unvocalized th sound (as in think, method, health) is a continuant.

It is represented by th only.

The sound is produced by placing the tip of the tongue

just far enough forward to block a slight opening between the teeth, and then forcing an unvocalized breath through the obstructed passage.

### *The Unvocalized TH Faults*

One of the faults associated with this sound is the substitution for it of the cognate vocalized th. This results in pronouncing with a vocalized sound various words, such as "think," "breathless," and "wreath," which require the unvocalized th.

Another fault associated with the unvocalized th is the substitution for it of a thickened t sound, which has previously been represented in discussing the t faults by tth. A word such as "think" tends to become "tthink," "bath" to become "batth," etc. In some cases there is an out and out substitution of the t for the th. Then, of course, "think" becomes "tink," "bath" becomes "bat."

Both types of error indicated in the preceding paragraph are due to the failure to place the tip of the tongue into the slight opening between the teeth. If the tip rests against the inner surfaces of the upper teeth, the thickened t substitute results; if the tip of the tongue is against the teeth ridge, clear of the teeth, the normal t is substituted.

One more fault in making the unvocalized th sound is the substitution for it of the s sound. Thus, "thin" becomes "sin," "thought" becomes "sought," etc.

This error is due to the fact that the tongue tip is turned up just behind the opening between the teeth instead of being thrust into the opening.

*Exercises for the Unvocalized TH Sound*

1. Produce the unvocalized th sound distinctly six times. Use the mirror, note the "feel" of the position, listen to the whispered quality of the unvocalized breath.

2. Produce the unvocalized th in series of three, five times, using the whispered long vowels, thus: tha, tha, tha — the, the, the — thi, thi, thi — tho, tho, tho — thu, thu, thu.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the unvocalized th of the first and the t of the second member of each pair:

| | | |
|---|---|---|
| thank — tank | bath — bat | path — pat |
| thin — tin | death — debt | quoth — quote |
| thew — two | faith — fate | tooth — toot |
| through — true | fourth — fort | wrath — rat |

4. Pronounce aloud the following pairs of words, distinguishing clearly between the unvocalized th sound of the first and the s sound of the second member of each pair:

| | | |
|---|---|---|
| thank — sank | thought — sought | myth — miss |
| theme — seem | bath — bass | path — pass |
| thin — sin | lath — lass | truth — truce |
| thing — sing | moth — moss | wraith — race |

5. Pronounce aloud the following words:

| | | |
|---|---|---|
| thank | thousand | both |
| thatch | thread | broth |
| theater | thrift | death |
| theft | throw | earth |
| theory | thrust | faith |
| thick | thunder | forth |
| thin | breathless | girth |
| thing | faithless | growth |
| thirst | mirthless | health |
| thirty | panther | mirth |
| thistle | ruthless | oath |
| thorn | toothless | path |
| thought | breath | wreath |

6. Read aloud slowly the following sentences:
He was thrust into the bath-tub by his breathless captors.
She thought she was through with theoretical arguments.
The South threw down the gauntlet to the North.
Both the cloth and the thread were thriftily provided.
They backed the theater through thick and thin.
The faithful knight set forth to conquer the earth.
His rapid growth had ruthlessly impaired his health.
A wreath of holly was thrown into his path.
She was thankful to receive three thousand dollars.
He did not permit anything like thorns or thistles to grow in his garden.

7. Memorize and practice aloud the following passage, featuring the unvocalized th sound:

*The Worth of Thoroughness*

Thoroughness is worth cultivating. This thought is not a mere theory, but a well authenticated truth. It is advanced on the authority of people of great breadth and depth of experience. "A thing worth doing at all," they say, "is worth doing thoroughly." Thoroughness applies to the method of doing everything, from writing themes to selling cloth.

To be sure, the path of thoroughness is not a thoroughfare of mirth; there are thorns and thistles to be thrust aside by the faithful. Therefore throngs of people thread the gayer pathway where they may well be thankful for the fourth and fifth rate rewards thrown to them. But the wealth, the places of authority, the things worth striving for, go to the faithful, the thoughtful, the thorough.

*The Vocalized TH Sound*

The vocalized th sound (as in them, breathing, scythe) is a continuant.

It is represented by th only.

The sound is produced by placing the tip of the tongue just far enough forward to block a slight opening between

the teeth, and then forcing a vocalized breath through the obstructed passage. The only difference between this sound and the preceding one lies in the vocalization of the present sound.

### *The Vocalized TH Faults*

A fault associated with the vocalized th is the substitution for it of the unvocalized th. This results in pronouncing such words as "them," "breathing," "writhe," etc., with the unvocalized type of th.

Another vocalized th fault consists in substituting for it a thickened d, or in many instances a clear-cut d sound. Thus, "them" tends to become "dem," "breathing" to become "breeding," "writhe" to become "ride," etc.

The fault is due to failure to place the tongue tip so as to obstruct the opening between the teeth.

The last noteworthy fault associated with the vocalized th is the substitution for it of the z sound. With this fault operative, "them" becomes "zem," "breathing" becomes "breezing," "bother" becomes "bozzer," etc.

This error is caused by turning up the tip of the tongue behind the opening between the teeth instead of thrusting it forward so as to block the opening.

It may be well to call attention to the fact that the faults of the unvocalized th and those of the vocalized th differ only in the matter of vocalization; the faulty positions are identical.

### *Exercises for the Vocalized TH Sound*

1. Produce the vocalized th sound distinctly six times.
2. Produce the vocalized th in series of three, five times using the long vowels, thus: tha, tha, tha — the, the, the — thi, thi, thi — tho, tho, tho — thu, thu, thu.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the vocalized th of the first and the d of the second member of each pair:

| | | |
|---|---|---|
| then — den | loathing — loading | breathe — breed |
| they — day | neither — kneader | loathe — load |
| thy — die | oaths — odes | scythe — side |
| father — fodder | writhing — riding | writhe — ride |

4. Pronounce aloud the following pairs of words, distinguishing clearly between the vocalized th sound of the first and the z sound of the second member of each pair:

| | | |
|---|---|---|
| breathing — breezing | writhing — rising | lithe — lies |
| clothing — closing | bathe — baize | scythe — size |
| seething — seizing | breathe — breeze | seethe — seize |
| teething — teasing | clothe — close | writhe — rise |

5. Pronounce aloud the following words:

| | | |
|---|---|---|
| than | thus | other |
| that | thy | rather |
| them | bother | seething |
| then | breathing | southern |
| there | brother | bathe |
| their | clothing | breathe |
| thence | either | clothe |
| these | father | lathe |
| they | gather | lithe |
| thine | heather | scythe |
| this | leather | tithe |
| thou | mother | wreathe |
| though | neither | writhe |

6. Read aloud slowly the following sentences:

They knew there was no other way.
Those brothers were more wasteful than these.
The weather looked so heavy that I rather hesitated to go.
This brought them to the main gathering place.
Their mother, father, and brothers came together.
I would not bother with either of these scythes.
Neither of them noticed the heather on the other side.

Another mass of seething water rushed like lather over the dam.
His lithe body writhed with agony.
The clothing and leather industries were bothered by further tariff reductions

7. Memorize and practice aloud the following passage, featuring the vocalized th sound:

*The Brotherhood of Northerners and Southerners*

Northerners and Southerners meet today in more than ordinary brotherliness. This has resulted from living down the conflict that seethed from '61 to '65. During those years the fathers and mothers of homes were divided; brother fought against brother. At that time civil strife, than which there is none more loathsome, breathed its withering blast. Thousands of youths were bathed in fraternal blood in the war which was waged hither and thither within our country.

But now, neither side considers the other guilty. The swords are sheathed; the Northerner and the Southerner vie with one another in placing wreaths on the graves of the other's heroes. Thus, on Decoration Day, the few who have weathered the years, the withered remnant of those that fought on either side, gather together in brotherly love. They recount their experiences at this and that battle; and neither the Yanks nor the Johnny Rebs consider themselves other than the best of friends. Their memories of the struggle have caused their mutual admiration to increase rather than diminish.

*The S Sound*

The s sound (as in see, basket, this) is an unvocalized continuant.

It is represented by s, ss (missed, pass), c (city, decide) ce (fence), ps (psychology), sc (science, descent).

The s sound is produced by curling up the edges of the tongue blade so as to form a narrow groove extending to

the tip, which is turned up just above a slight opening between the teeth. An unvocalized breath is then expelled against the edges of the teeth.

### *The S Faults*

The most common fault associated with the s is known as the lisp. This may take the form of a substitution of a clearly defined th if the tongue tip is far enough forward to block the opening between the teeth. Or it may be a more or less noticeable dulling of the s sound if the tip is only so far forward as to hinder the free play of the breath stream on the edges of the teeth. In the extreme instance first mentioned, a word such as "sing" becomes "thing," "basket" becomes "bathket," "pass" becomes "path," etc. As the tongue tip is drawn back and up from the th position, leaving the opening between the teeth free, the sound sharpens into the clear hiss required.

In overcoming the lisp or the dull s sound, a mirror should be used to observe the position of the tongue. Only the under side of the tip ought to be visible through the opening between the teeth. In case of an unruly tongue, a match stick may be used to good advantage by inserting it a quarter of an inch to keep the tongue tip back. In this way one is enabled to acquire the "feel" of the tongue in the correct position. The curing of a lisp requires persistent effort, but success in the matter is worth a great deal of labor.

A second fault in making the s sound is known as lateral emission. With this fault operative, the s sound becomes a mixture of s and l. A word like "same," for example, becomes something like a blurred "slame."

This fault is due to expelling the breath around one or both sides of the tongue instead of directly over the tip.

Thus, the breath stream does not strike the edges of the teeth directly, but rather obliquely, and with unsatisfactory results. This fault is sometimes due to a sidewise thrust of the tongue, or of the lower jaw. The use of the looking-glass is very beneficial in helping the student to recognize and correct this type of error.

A third s fault is the substitution of the cognate vocalized sound of z. It is desirable to note that the z sound is frequently represented by s, as, for example, in such words as "his," "was," "wisdom," etc. But to substitute z for s when not required for the correct pronunciation is a glaring fault. To say "It muz be true," or "A hizzing sound" for "It must be true" and "A hissing sound" are illustrations of the error in question.

Another fault which affects the s is the substitution of sh or a sound approximating the sh. Thus, a word such as "same" actually becomes "shame," or in less marked cases something between "same" and "shame."

This fault is due to raising the blade of the tongue too high, and thereby narrowing the groove through which the air must pass. The result is a much more intense sound than the s. The student should observe that in making s the lip corners are spread and the cheeks noticeably distended; whereas in making the sh sound the lips are "puckered," and the cheeks distinctly drawn in.

### *Exercises for the S Sound*

1. Produce the s sound distinctly six times without relaxing the position of the tongue. As in all cases, repeat the opening exercise as often as is necessary to make the sound satisfactorily.

2. Repeat the s sound in series of three, five times, using the whispered long vowels, thus: sa, sa, sa — se, se, se — si, si, si — so, so, so — su, su, su.

3. Pronounce aloud the following pairs of words, distinguish-

ing clearly between the s sound of the first and the unvocalized th sound of the second member of each pair:

| | | |
|---|---|---|
| sank — thank | sink — think | gross — growth |
| saw — thaw | song — thong | kiss — kith |
| seam — theme | sum — thumb | niece — neath |
| sing — thing | bass — bath | pass — path |

4. Pronounce aloud the following pairs of words, distinguishing clearly between the s sound of the first and the sh sound of the second member of each pair:

| | | |
|---|---|---|
| sack — shack | save — shave | so — show |
| sake — shake | seek — sheik | sop — shop |
| sale — shale | sign — shine | sore — shore |
| same — shame | sip — ship | sun — shun |
| brass — brash | gas — gash | muss — mush |
| cast — cashed | lass — lash | plus — plush |
| class — clash | lease — leash | rust — rushed |

5. Pronounce aloud the following words:

| | | |
|---|---|---|
| seat | assist | alas |
| seldom | ask | base |
| session | asp | crease |
| siege | aster | cross |
| sift | basin | dress |
| sight | basket | face |
| silk | beast | geese |
| sing | best | heights |
| sire | caster | house |
| soft | cost | lace |
| soldier | dusty | loose |
| song | east | mass |
| sore | flask | notes |
| sort | frisk | oats |
| subway | grocer | pass |
| summer | husk | press |
| sung | just | racks |
| sunny | lisp | sights |
| supper | most | sulks |
| surgeon | passage | twice |

| | | |
|---|---|---|
| swear | placed | verse |
| swift | rust | voice |
| swing | system | welts |
| swoon | task | whips |
| swore | vesper | yes |

6. Read aloud slowly the following sentences:

My sister asked me to assist her.
This class of customers seeks special sales.
The first officer stood aghast at his post.
As soon as the crisis passed, we sought a safer situation.
He set the noose so that it would slip past the hooks.
From coast to coast the water seethed and swirled.
The speaker stood at a considerable distance from tne audience.
Mass production seemed to be the best solution for lower prices.
Silks and satins were seen in most of the stores.
The facts of the case were soon assembled.

7. Memorize and practice aloud the following passage, featuring the s sound:

*The Sorrowful Officer*

Our senior officer on this sailing vessel seemed to be absolutely depressed. He stayed mostly at his post, and scowled or just looked sad. We noticed that he seldom smiled, and he almost never sought to converse with his subordinates. On sunny days he paced the sparse space on the bridge, with wistful glances seaward and arms crossed over his breast. Sometimes as we passed him we fancied that we saw a softening of his severe countenance. It was certain that the sailing master was kindly disposed toward us, but something was missing to his satisfaction.

Strangely enough, on starry nights, with the sea absolutely smooth, came his worst spells of despondency. These nights seemed to intensify his sorrows. Perhaps they suggested happier experiences. He was a person of mystery.

Subsequently I discovered the source of his depression. I

was sitting one day in a public house with an old sailor, and in the course of our conversation the mystery was solved. This sailor, it appears, was once on the same captain's vessel. "On a still, starry night, off the coast of Massachusetts, the captain's wife," said the old seaman, "slipped from the deck into the sea, and sank before a boat could be lowered to assist her."

### *The Z Sound*

The z sound (as in zebra, frozen, fez) is a vocalized continuant.

It is represented by z, zz (blizzard), s (his, misery), se (cause), ss (dissolve), x (xylophone).

The z sound is produced by curling the edges of the tongue blade toward the hard palate, and raising the tip just above and behind a slight opening between the teeth, as for the s sound. The breath for the z, however, is vocalized.

### *The Z Faults*

The z sound, like the s sound, is subject to a lisp. In the case of z, however, the vocalized th sound instead of the unvocalized th is substituted. The dulling of the z sound, by reason of the tongue tip blocking to a greater or less degree the free play of air on the edges of the teeth, is similarly comparable to the dulling of the s sound. With this fault operative, words such as "zebra," "frozen," and "fez" tend to become "thebra," "frothen," and "feth," the th being vocalized. As has been pointed out in the discussion of the s faults, the tongue tip must be drawn to a position slightly back of and above the opening between the teeth.

Lateral emission affects the z very much as it does the s, with the difference of vocalization, of course. It may be

well to repeat that the tongue tip must not be raised to the high position required for the l sound, with the consequent diverting of the breath stream from that direct contact with the edges of the front teeth which is necessary to produce a clear-cut s sound.

The substitution of an approximate sh for s becomes, in the case of z, a substitution of zh. Thus, words such as "zero," and "dozen" sound rather like "zhero" and "dozhen." This error is due to raising the blade of the tongue too high, thereby narrowing the air channel more than is permissible for the production of either s or z. The essential thing to note about both of these sounds is that they are produced by a free play of the breath stream on the edges of the front teeth; and that in adjusting the tongue position, we are aiming merely to direct the breath stream, not to divert or obstruct it.

The final fault affecting the z is the substitution for it of the s sound. In such cases, "was" becomes "wass," "his" becomes "hiss," "disease" becomes "decease," etc. Spelling is often responsible for this substitution, for whereas the letter z has only the vocalized value, the letter s represents both the s and the z sounds.

### *Exercises for the Z Sound*

1. Produce the z sound distinctly six times. Be sure that it is vocalized and clear. Use the mirror to check up on the position of the tongue and teeth. Repeat the exercise frequently if necessary.

2. Produce the z sound in series of three, five times, using the long vowels as follows: za, za, za — ze, ze, ze — zi, zi, zi — zo, zo, zo — zoo, zoo, zoo.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the z sound of the first and the s sound of the second member of each pair:

| | | |
|---|---|---|
| buzz — bus | lose — loose | use (verb) — use (noun) |
| dozing — dosing | razor — racer | zeal — seal |
| fuzzy — fussy | rise — rice | Zion — scion |
| his — hiss | seize — cease | zounds — sounds |

4. Pronounce aloud the following words:

| | | |
|---|---|---|
| zany | blizzard | as |
| zeal | breezes | buzz |
| zealot | cousin | cars |
| zebra | dazed | does |
| zebu | dozen | ease |
| zenith | dozing | fuse |
| zephyr | drizzle | glances |
| zero | easy | houses |
| zest | frozen | is |
| zeta | fuzzy | joins |
| Zeus | gizzard | learns |
| zigzag | hazard | mews |
| zinc | hazel | nose |
| zinnia | lazy | owns |
| Zion | lizard | please |
| zither | loser | quiz |
| zodiac | music | raise |
| zone | muzzle | rose |
| zoo | noiseless | twirls |
| zoology | ozone | twines |
| zouave | quizzical | vines |
| zounds | teasing | was |
| zymotic | wisdom | ways |

5. Read aloud slowly the following sentences:

It sometimes, but not always, pays to be positive.
His desertion was neither easy nor pleasant to criticise.
The crews will prize their oars in these light breezes.
A wise loser always tries to discern the cause for his failure.
There are times when there seems to be a reason for confusing business and amusement.

These zealots are using amazing means to capitalize their present position.
It is not advisable for a physician to advertise.
These breezes always cause storms to arise.
My cousins are zealous musicians.
Advertising is a pleasant business to conduct.

6. Memorize and practice aloud the following passage, featuring the z sound:

*Music and Jazz*

The observation that music has charms is almost an aphorism. But does this claim apply to jazz? A reasonable presumption is that it does not. How is it plausible or reasonable for wheezing, buzzing, hair-raising noises to possess charms? It may be easy for jazz players to squeeze amazing, even amusing sounds out of drums, horns, and strings, but these results are not pleasant. Those who are used to the more noble tones realized from these instruments when rightly utilized can scarcely recognize them as possible sources of pleasure when they are utilized for jazz. That is to say, jazz causes the instruments themselves to lose their native characters and transforms them into engines for arousing frenzied emotions.

*The SH Sound*

The sh sound (as in shame, bashful, rash) is an unvocalized continuant.

It is represented by sh, ce (ocean), ch (chivalry, machine), ci (precious), s (sugar, sure) sch (schist, schottische), sci (conscious), si (tension), ss (commission, session), ti (caution, junction), xi (anxious).

The sh sound is produced by bringing the teeth nearly together, raising the blade of the tongue close to the hard palate, and forcing an unvocalized breath through the very shallow passage remaining between the tongue blade and the hard palate.

### *The SH Fault*

The distinct fault associated with the sh sound is the substitution for it of the s, or a sound between sh and s. The error is illustrated by such pronunciations as "same" for "shame," "classes" for "clashes," etc.

The fault is due to failure to raise the tongue blade close enough to the hard palate. In overcoming the difficulty the student should seek to crowd the blade — never mind the tip — upward, with the idea of filling the space near the front roof of the mouth. There will still be room to force the breath through, and the requisite friction for thickening the sound will be provided.

### *Exercises for the SH Sound*

1. Make the sh sound distinctly six times, noting the way in which the tongue blade is braced against the hard palate toward the front. Avoid all suggestion of vocalization in making this, or any other sound of the unvocalized type.

2. Make the sh sound in series of three, five times, using the long vowels, as follows: sha, sha, sha — she, she, she — shi, shi, shi — sho, sho, sho — shu, shu, shu.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the sh sound of the first and the s sound of the second member of each pair:

| | | |
|---|---|---|
| shake — sake | sheep — seep | ship — sip |
| shale — sale | sheen — seen | shop — sop |
| shame — same | shin — sin | shore — sore |
| shave — save | shine — sign | show — sow |
| brash — brass | gash — gas | mash — mass |
| crash — crass | gushed — gust | mashed — mast |
| crushed — crust | Irish — iris | push — puss |
| fished — fist | lash — lass | rushed — rust |

4. Pronounce aloud the following words:

| | | |
|---|---|---|
| Chicago | action | ash |
| shadow | anxious | brush |

| | | |
|---|---|---|
| shall | bushel | clash |
| sham | caption | crush |
| share | concussion | dash |
| shatter | depression | dish |
| shaving | eviction | enmesh |
| shear | fashion | fresh |
| sheet | glacial | gush |
| shell | Hessian | harsh |
| shepherd | immersion | Irish |
| shine | issue | lash |
| ship | junction | mesh |
| shirt | lotion | oldish |
| shoot | mansion | plush |
| shop | noxious | push |
| shore | ocean | quash |
| short | passion | rash |
| shovel | ration | rush |
| shows | session | splash |
| shriek | tension | thrush |
| shrill | usher | vanish |
| shrine | vacation | varnish |
| shunt | washing | wash |
| shut | wishing | wish |

5. Read aloud slowly the following sentences:

He did not wish to push the issue to a finish.
The mansion was luxurious and of large dimensions.
They showed the position of the ships before the crash.
She was conscious of an anxious sensation.
After the discussion we were sure of our commission.
We appreciated the patience of the pension officials.
He motioned toward the fish splashing in the shallows.
She was an usher in a motion picture establishment.
The insurance officials proposed reductions for a cash settlement.
The bishop was rational if full of unction.

6. Memorize and practice aloud the following passage, featuring the sh sound:

### *Caution — Don't Rush*

It is essential not to rush important accomplishments. Slower motion permits discretion, and assures a more satisfactory completion. If we are too anxious to finish a task, our actions are apt to be rash and of transient value. People who push their work at high tension are more showy but not so sure. They do not appreciate the fact that substantial quality issues from patient progress. Not that we should shirk or be shiftless in pushing our tasks toward completion, but rather that we should be rationally deliberate in our operations. Steady application is more essential to success than rash, passionate action. Trashy books on bargain shelves, machinery soon shattered and shoved upon the ash-heap, shoddy constructions of all sorts, are creations of those who rush. But things fashioned conscientiously and patiently, whether with the pen of Shakespeare, the brush of Titian, or the steam-shovels of Goethals are of the imperishable kind.

### *The ZH Sound*

The zh sound (as in treasure, garage) is a vocalized continuant.

It is represented by g (regime), ge (garage, mirage), s (measure), si (decision), z (azure), but never by zh.

The zh sound is produced, as is the sh sound, by bringing the teeth together, thrusting the blade of the tongue (not the tip) close to the hard palate, and forcing the breath through the very shallow channel between the blade and the hard palate. The zh differs from the sh in that the breath is vocalized for the production of the zh.

### *The ZH Faults*

A fault associated with the production of the zh is the substitution for it of the z sound. This results in pronouncing such words as "azure," "treasure," etc., with a

sound which approximates z in the place of the zh required. The fault is, obviously, similar to the substitution of s for sh; and the remedy is also the same: i.e., to crowd the tongue blade forward and upward against the hard palate in order to secure the required thickening of the sound.

A second fault in making the zh is the substitution of the unvocalized sh sound for the vocalized zh sound. This results in pronouncing such words as "azure," "treasure," etc., in a manner suggested by the spellings "ashure," "treashure," etc.

*Exercises for the ZH Sound*

1. Produce the zh sound distinctly six times. Observe the thickness of the sound as contrasted with the z, and the vocalized quality as contrasted with the sh.

2. Produce the zh sound in series of three, five times, using the long vowels, thus: zha, zha, zha — zhe, zhe, zhe — zhi, zhi, zhi — zho, zho, zho — zhu, zhu, zhu.

3. Pronounce aloud the following words:

| | | |
|---|---|---|
| abrasion | fusion | usury |
| allusion | glazier | vision |
| azure | hosiery | visual |
| brazier | measure | badinage |
| casual | osier | camouflage |
| closure | persuasion | cortege |
| contusion | pleasure | garage |
| conversion | precision | massage |
| decision | regime | menage |
| derision | revision | mirage |
| elision | seclusion | persiflage |
| enclosure | treasure | prestige |
| explosion | usual | rouge |

4. Read aloud slowly the following sentences:

The explosion resulted in several abrasions and contusions.
The treasure was of an unusual azure hue.

No amount of persuasion could secure a revision of the usurious rate of interest.

He made a casual allusion to her defective vision.

It was on the occasion of the explosion at the garage.

His visionary nature permitted him to see a fusion of the opposing measures.

The rocky enclosure contained provisions for the unusual invasion.

Her evasion was the occasion for his intrusion.

The occasion of his decision to remain in seclusion was impressive.

He paid the usual garage charges with derision.

5. Memorize and practice aloud the following passage, featuring the zh sound:

*The Illusionary Treasure*

In two little pleasure boats the boys set out to hunt for the treasure. The sky was azure, and the sea unusually calm. The boys had taken measures to see that provisions were ample for the day's excursion. And in spite of the derision of the garage man who had filled their tanks, they visioned a rich seizure of wealth.

In a leisurely manner the boats chugged toward the enclosure where the treasure was supposed to be hidden. Once a slight collision caused some confusion; and an explosion was often threatened by sparks from the boys' cigarettes. Upon nearing the small, gulf-like enclosure, the treasure-hunters came to a decision as to a fair division of the spoils. In the seclusion of the enclosure they examined the chart with precision. Then came a rude intrusion with picks and shovels into the hiding-place of the visionary gold hoard of the Spanish regime. The boys' illusion of riches lasted for over two hours. Then like a mirage it faded away, and their flagging arms bespoke disillusionment as they nursed minor contusions and abrasions from contact with the rocks. Long after nightfall they returned the boats to the garage owner with the remark that hidden treasures were all in the story-books.

### *The CH Sound*

The ch sound (as in chime, bachelor, beech) is an unvocalized explosive.

It is represented by ch, t (nature), tch (catch), te (righteous), ti (question). The spelling ch is not sounded in a few words such as "yacht," "drachm," etc.

The ch sound is produced by bringing the teeth very near together, placing the tongue tip against the teeth ridge, and the blade against the hard palate so that there is a complete obstruction of the breath. Then suddenly expel an unvocalized breath with the removal of the obstruction.

### *The CH Faults*

A common fault is the substitution of the cognate vocalized j sound for the unvocalized ch. This results in such pronunciations as "joke" for "choke," "laj" for "latch," etc. This error of substituting vocalized values for unvocalized, and vice versa, sometimes arises from the fact that a given symbol represents both, as, for example, is the case with the letter s. For such cases, uncertainty of the value in a given instance must be solved by the dictionary. However, the letters by which the ch sound is represented never have the j value, so no confusion should arise from that source.

Another fault associated with the ch sound is the substitution for it of the sh sound. Thus, words such as "choke," "matches," and "suggestion," become "shoke," "mashes," and "suggeshun."

The above mistake is due to the fact that the tongue tip and blade are not placed against the teeth ridge and hard palate with sufficient firmness to shut off the breath

escape completely. It must be remembered that the ch sound is an explosive, not a continuant.

*Exercises for the CH Sound*

1. Make the ch sound distinctly six times. The exercise should suggest the representation of the sound made by a starting locomotive.

2. Make the ch sound in series of three, five times, using the long vowels as follows: cha, cha, cha — che, che, che — chi, chi, chi — cho, cho, cho — chu, chu, chu.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the ch sound of the first and the sh sound of the second member of each pair:

| | | |
|---|---|---|
| chair — share | chip — ship | ditch — dish |
| cheap — sheep | choose — shoes | latch — lash |
| cheer — sheer | chore — shore | match — mash |
| chin — shin | catch — cash | witch — wish |

4. Pronounce aloud the following words:

| | | |
|---|---|---|
| chair | actual | approach |
| chalk | actuary | arch |
| chap | bewitchin | beech |
| charm | catching | breach |
| chart | coaching | broach |
| chase | capture | clutch |
| chat | creature | couch |
| check | culture | crunch |
| cheer | duchess | ditch |
| cheese | etching | each |
| chick | feature | filch |
| child | fixture | gulch |
| chime | grouchy | haunch |
| chimney | hatchway | launch |
| chin | natural | lunch |
| chink | orchard | march |
| chip | poacher | match |
| choice | picture | much |
| choke | preacher | patch |

| | | |
|---|---|---|
| choose | question | peach |
| chores | suture | preach |
| chose | tincture | quench |
| chum | virtue | reach |
| chunk | watches | rich |
| churl | witches | roach |

5. Read aloud slowly the following sentences:

Each watch actually kept punctual time.
We approached the picture of the duchess.
It was natural to choose this charming etching.
The preacher vouched for each check.
They marched across the peach orchard into the gulch.
Which would you choose, virtue or riches?
Such was the question regarding the Chinese situation.
My chum had an adventure which I vouch for.
The teacher chose a watch for the child.
The chap with the crutch purchased some cherries.

6. Memorize and practice aloud the following passage, featuring the ch sound:

*The Scotch Poachers*

A group of Scotch poachers set out to chase deer in a beech forest. They carried their lunches in leather pouches, but in passing a cherry orchard they naturally filched some of the cherries; also some peaches, which chanced to be in the same orchard. These they munched to quench their thirst.

As they approached the beech wood, they saw a stray chicken, a woodchuck, a chipmunk, and other such small creatures crouching in the little gulches between the beeches. But they did not choose to touch these. They clutched their guns and went on searching for richer game.

The poachers were poorly clad, and as it became chilly, their teeth began to chatter before they had a chance to capture the much cherished haunch of venison. Finally at nightfall they crouched behind a patch of chestnut undergrowth, and each held his gun ready to catch the prize which they heard crunching through the last ditch of the forest. However, when the

creature approached into an open patch of ground, the poachers saw only an old coach-horse, which was a picture of wretchedness. Chiding each other about the hopeless situation, they marched off with only the few remaining cherries and peaches in their pouches.

### *The J Sound*

The j sound (as in jump, injure, edge), is a vocalized explosive.

It is represented by j, dge (bridge), di (soldier), dj (adjourn), g (gem), ge (rage).

The j sound is produced by raising the tip and blade of the tongue firmly against the teeth ridge and hard palate, respectively, and suddenly expelling a vocalized breath as the tongue is withdrawn from the roof of the mouth. The j differs from the ch only in the factor of vocalization.

### *The J Faults*

The most common fault in producing the j sound is the substitution for it of the cognate, unvocalized ch sound. This results in such pronunciations as "choke" for "joke," "rich" for "ridge," "chem" for "gem," etc. Since the position of the mouth organs is identical for these two sounds, as is the case with all pairs of cognates, the distinction with respect to the matter of vocalization must be carefully observed.

Another fault associated with the j sound is the substitution for it of a sound approximating the consonant y (as in yet, beyond). This error results in such pronunciations as "yoke" for "joke," "yam" for "jam," "conyest" for "congest," etc.

The fault is due to raising only the blade to the roof

of the mouth, without at the same time bracing the tip against the teeth ridge. The latter feature of the obstruction is essential if the j sound is to be distinguished from the consonant y sound.

A third fault occasionally encountered in conjunction with the j sound is the substitution for it of the h sound, which is merely an unvocalized breath. Thus, "jam" becomes "ham," "jump" becomes "hump," etc.

The explanation of this fault is that the speech organs are allowed to relax completely. As has been pointed out, a very positive obstruction to the breath must be provided, and the breath itself must be vocalized.

### *Exercises for the J Sound*

1. Produce the j sound distinctly six times, using the short u, thus: ju, ju, ju, etc.

2. Produce the j sound in series of three, five times, using the long vowels, as follows: ja, ja, ja — je, je, je — ji, ji, ji — jo, jo, jo — ju, ju, ju. Note the high, forward position of the blade and tip; also observe the vocalization.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the j sound of the first and the h sound of the second member of each pair:

| | | |
|---|---|---|
| Jack — hack | jill — hill | jolly — holly |
| jam — ham | Jim — him | jowl — howl |
| jaunt — haunt | joist — hoist | jumble — humble |
| jeer — hear | jokes — hoax | junk — hunk |

4. Pronounce aloud the following pairs of words, distinguishing clearly between the j sound of the first and the y sound of the second member of each pair:

| | | |
|---|---|---|
| jail — Yale | jeer — year | jet — yet |
| jam — yam | jell — yell | jewel — yule |
| jaw — yaw | jello — yellow | joke — yoke |
| jay — yea | Jess — yes | jowl — yowl |

5. Pronounce aloud the following pairs of words, distinguishing clearly between the j sound of the first and the ch sound of the second member of each pair:

| | | |
|---|---|---|
| jeer — cheer | junk — chunk | liege — leech |
| jill — chill | badges — batches | lunge — lunch |
| jinx — chinks | edging — etching | Madge — match |
| joke — choke | badge — batch | ridge — rich |

6. Pronounce aloud the following words:

| | | |
|---|---|---|
| jab | agent | age |
| jam | agile | badge |
| jar | badger | bridge |
| jaunt | congest | cringe |
| javelin | conjure | damage |
| jaw | cudgel | edge |
| jeer | deject | fringe |
| jelly | degenerate | gauge |
| jerk | eject | hinge |
| jest | fragile | huge |
| jet | grudging | lunge |
| jibe | ledger | mileage |
| jiffy | lodging | page |
| jig | manger | plumage |
| jill | pageant | plunge |
| job | plunger | porridge |
| jocular | project | rage |
| jog | raging | range |
| joke | reject | revenge |
| jolly | rejoice | ridge |
| jostle | soldier | sage |
| jot | subject | stage |
| jovial | vigilant | tinge |
| jump | wager | usage |
| jury | waging | village |

7. Read aloud slowly the following sentences:

The old gentleman was agile for his age.
The carriage was jerked through the hedge.
The stage plunged over the edge of the ridge.

Jolly soldiers jostled the vigilant manager.
He wagered that the agent would reject the job.
They subjected the jury to jibes and jeers.
Congestion in large cities is not a congenial subject.
The jade jar was a fragile object.
The judge plunged into the subject of damages.
He was an agent for a jelly and jam concern.

8. Memorize and practice aloud the following passage, featuring the j sound:

*Injured at the Bridge*

Two men were injured last night, and their carriage reduced to a mass of wreckage, at the bridge over the gorge. Just outside the village at the edge of evening, two gentlemen drove round the curve adjacent to the bridge. Suddenly a huge stage emerged from the darkness, and the gentlemen jerked their horse so as to dodge the other equipage. The horse, in fright, jumped forward upon the bridge and plunged over the low projecting ledge. The front wheels of the carriage also lunged over the ledge, but the rear wheels became wedged on the verge. Both men were ejected to the bridge. They managed, however, to seize a post, thus avoiding the plunge. They were badly jarred, but sustained no major injuries.

This dangerous curve at the margin of the gorge has often been the subject of general objection. It should be adjusted before a tragedy occurs. Strangely enough, the horse jostled out of his harness, and with shaky joints came through uninjured.

*The P Sound*

The p sound (as in pay, depend, clip) is an unvocalized explosive.

It is represented by p and pp (dipper). Initial p before n, s, sh and t is silent (pneumonia, psychology, pshaw, ptarmigan).

The p sound is produced by pressing the lips firmly

together and expelling an unvocalized breath as the lips are drawn suddenly apart.

### *The P Faults*

One fault associated with the p sound is the substitution for it of the cognate vocalized sound of b. This results in such pronunciations as "bine" for "pine," "debend" for "depend," "rib" for "rip," etc.

Inasmuch as the two sounds have the same obstruction of the lips, care must be taken to avoid vocalizing the p sound.

Another p fault consists of making the sound in such a way as to resemble the f sound. Thus, such words as "pay" and "depend" are made to sound as if they might possibly be "fay" and "defend."

The error lies in failure to press the lips firmly together in order to produce the explosive effect which is necessary to distinguish the p sound from the continuant f sound.

### *Exercises for the P Sound*

1. Make the p sound distinctly six times, with firm lip pressure and complete absence of vocalization.

2. Make the p sound in series of three, five times, using the long vowel sounds as follows: pa, pa, pa — pe, pe, pe — pi, pi, pi — po, po, po — pu, pu, pu.

3. Pronounce aloud the following words:

| | | |
|---|---|---|
| pair | apple | ape |
| pan | apply | cap |
| part | capture | deep |
| past | compel | drip |
| pat | depend | drop |
| paw | dropped | flip |
| pay | expel | gasp |
| peat | flippant | hope |

| | | |
|---|---|---|
| peck | gasping | imp |
| peg | impend | jump |
| pelt | limpid | lisp |
| pen | maple | nap |
| pert | oppose | primp |
| pin | principle | quip |
| pipe | pupil | rasp |
| plan | repay | rip |
| platter | repose | scrap |
| play | sample | soap |
| pond | simple | tap |
| pool | suspend | tip |
| port | temper | top |
| pray | umpire | whip |
| prize | vapid | wipe |
| profit | vapor | wisp |
| pulp | whipped | yelp |

4. Read aloud the following sentences:

His pay depended upon his capacity.
The opera opened with an imposing prelude.
We proposed to build a deep pool near the camp.
The principal slipped on the soapy pavement.
The president appointed representatives of his party.
She promised to capture the poetry prize.
He printed and published a prohibition paper.
The dapper ponies pranced in the parade.
His purchase was unexpected but appropriate.
Hoping to escape, he pried open a partition.

5. Memorize and practice aloud the following passage, featuring the p sound:

*The Camping Place*

The trappers approached and peered through the deepening twilight for a camping place. They were in a dark pine forest, and it did not appear plausible that an open spot could be found upon which to pitch their tent. However, on passing around a limpid pond, they perceived an opening which pre-

sented an unexpected and perfectly appointed camping place. Happily it proved to be even superior to their expectations. A smooth plot sloped gently to the pool; and the pool was of pure, potable water. This would also supply them amply for cooking purposes.

Hastily preparing and disposing of supper, the trappers proceeded to explore the place. From the ponderous pines with their expansive branches were suspended pendant vines, giving, in the peculiar light, the appearance of purple, plush draperies. Pulled up on the shore of the pond was an old punt, punctured and completely past usefulness. Apparently the place had served the purposes of previous campers.

### *The B Sound*

The b sound (as in bad, debar, rib) is a vocalized explosive.

It is represented by b and bb (rabble). The letter b is silent before t and after m in the same syllable.

The b sound is produced by pressing the lips firmly together, as for the p sound, and expelling a vocalized breath as the obstruction is suddenly withdrawn.

### *The B Faults*

The substitution of the cognate, unvocalized p sound is one of the faults associated with the b sound. This results in such pronunciations as "pread" for "bread," "ropper" for "robber," "crip" for "crib," etc.

The fault is due to the failure to vocalize the b and thus distinguish it from the p sound, which has the same obstruction of the lips.

Another b fault consists in making it in such a way that it is not clearly distinguishable from the v sound. Thus, such a word as "berry" is made to sound something like "very," "robe" to sound like "rove," etc.

The mistake is due to placing the lips very loosely together, or in extreme cases, to letting the lower lip lie against the upper teeth. The lips must be brought into firm contact. This fault is typical of the loose-articulation style of speaking which is known as mumbling. Another factor which usually accompanies indefiniteness of articulation as a contributory cause of indistinctness is a habitual failure to expel the breath with sufficient vigor to produce clear sounds. Accuracy and firmness of placement, together with vigorous breath expulsion are urged as essential to the production of satisfactory speech sounds.

### *Exercises for the B Sound*

1. Make the b sound distinctly six times, using the short u, as follows: bu, bu, bu, etc. See that the lip pressure is firm and that the breath is vocalized.

2. Make the b sound in series of three, five times, using the long vowels, as follows: ba, ba, ba — be, be, be — bi, bi, bi — bo, bo, bo — bu, bu, bu.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the b sound of the first and the p sound of the second member of each pair:

| | | |
|---|---|---|
| ban — pan | amble — ample | mob — mop |
| batter — patter | crumble — crumple | nib — nip |
| black — plaque | rumble — rumple | rib — rip |
| butter — putter | symbol — simple | robe — rope |

4. Pronounce aloud the following pairs of words, distinguishing clearly between the b sound of the first and the v sound of the second member of each pair:

| | | |
|---|---|---|
| ban — van | boat — vote | rebate — revoke |
| bane — vane | buy — vie | club — clove |
| beer — veer | combine — convene | robe — rove |
| bile — vile | debase — devise | stub — stove |

5. Pronounce aloud the following words:

| | | |
|---|---|---|
| back | abbey | cab |
| bait | cabman | cube |
| ball | double | curb |
| beat | elbow | drab |
| best | foible | ebb |
| bind | gabble | fib |
| bird | gable | fob |
| bit | hobble | globe |
| bite | humble | jab |
| black | imbibe | jib |
| blend | jabber | lob |
| blind | liberty | lobe |
| blood | lumber | mob |
| blue | mumble | nab |
| bolt | neighbor | orb |
| bone | obey | plebe |
| book | pabulum | rob |
| booty | quibble | rub |
| born | rabid | scribe |
| bottle | robber | stab |
| brain | submit | stub |
| brawn | tuba | tab |
| bread | urban | tub |
| burn | vibrate | tube |
| butler | wabble | verb |

6. Read aloud slowly the following sentences:

The boys assembled the black and brown blocks.
The burning bushes served as beacon lights.
He was capable of subduing the bullying constable.
The robbers buried the booty they obtained from the bank.
The bronze bust was of absorbing beauty.
Carbines and sabres were brought on board.
The bursar gave the boys a substantial rebate.
The chamber was embellished with blossoms and ribbons.
Beyond the barricade bayonets bristled.
In the bleachers was a blaring brass band.

7. Memorize and practice aloud the following passage, featuring the b sound:

*A Boys' Band*

To train a boys' band is a big job. The boys may be brave and willing to combine, but they obviously lack ability. They are beginners. Before the band starts a number, all the members blow and bang in a terrible jumble. The tubas blast, the trombones blare, the oboes bleat, the bassoons grumble, and the bass drum bangs horribly. At this outburst, the band-master bellows to subdue the mob. The boisterous blasting, blaring, and grumbling subside.

Finally, the "Beanville Blues" is begun, obstreperously by some, bashfully by other members. But before a dozen bars are played, bugles, tubas, trombones, bells, the whole assemblage, are battling unblushingly, everybody for number one. It becomes an ignoble scramble for the concluding double bar. Brandishing his baton, the band-master begs for brakes; but the behest is beyond the boys' capabilities. Their blood is boiling to score a beat by beating the score, if possible. Breathlessly the members finish by twos and by threes. Silence. Bang! The bass drum had been four bars behind at the finish.

*The F Sound*

The f sound (as in fine, defend, deaf) is an unvocalized continuant.

It is represented by f, ff (difference, staff), gh (rough), ph (philosopher, sulphur, sylph).

The f sound is produced by placing the edge of the lower lip between the teeth, and forcing an unvocalized breath past the obstruction.

*The F Faults*

One of the faults affecting this sound is the substitution for it of the cognate vocalized sound, v. This results in

such pronunciations as "vine" for "fine," "devend" for "defend," "deav" for "deaf," etc. The student should note that the letter f and the other symbols representing the f sound rarely have a vocalized value. Exceptions are gh in an initial position, where it has the value of palatal g (ghost, ghoul, etc.), f in "of" and its compounds (thereof, whereof), and ph in the name, "Stephen."

Another fault associated with the f sound is the production of a sound midway between the f and the p sounds. The result is an indistinct sound which makes it difficult to determine whether the speaker is saying "fine" or "pine," "differ" or "dipper," etc.

This error is due to placing the lips loosely together instead of thrusting the lower lip definitely between the teeth.

*Exercises for the F Sound*

1. Make the f sound distinctly six times, noting the absence of vocalization and the position of the lower lip between the teeth.

2. Make the f sound in series of three, five times, using the long vowels as follows: fa, fa, fa — fe, fe, fe — fi, fi, fi — fo, fo, fo — fu, fu, fu.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the f sound of the first and the p sound of the second member of each pair:

| | | |
|---|---|---|
| face — pace | defend — depend | cliff — clip |
| fact — pact | differ — dipper | gaff — gap |
| fad — pad | reefer — reaper | sheaf — sheep |
| fall — pall | riffle — ripple | whiff — whip |

4. Pronounce aloud the following words:

| | | |
|---|---|---|
| face | affect | brief |
| fail | before | calf |
| fairy | camphor | cough |
| fall | crafty | cuff |
| far | deflect | deaf |

| | | |
|---|---|---|
| fasten | enforce | doff |
| fat | fifty | enough |
| favor | gopher | fife |
| fear | helpful | gruff |
| fed | inflict | hoof |
| feel | jiffy | knife |
| ferry | lifting | laugh |
| festal | loafer | leaf |
| fetter | muffle | loaf |
| fife | nephew | muff |
| fig | preface | oaf |
| file | profane | proof |
| fine | rafter | quaff |
| fire | refine | roof |
| flight | soften | rough |
| foam | sifting | safe |
| follow | trifle | snuff |
| freeze | unfit | tough |
| fund | waffle | waif |
| future | warfare | wolf |

5. Read aloud slowly the following sentences:

He found favor with the defeated official.
The foreman's defect was defined as deafness.
Forty firemen were confined on the fifth floor.
She coughed furiously for half an hour.
The falcons fought till their feathers were ruffled.
He finished a futile effort to define philosophy.
The defence was forced to refute the physician.
They were offended by the fault-finding official.
His future was to follow the rough life of the sea.
In a defile of the cliffs he found his foe.

6. Memorize and practice aloud the following passage, featuring the f sound:

*Fighting Philip*

Captain Philip's four ships suffered fearfully in the conflict. But Philip refused to accept his defeat as final. For five years,

off and on, he had fought his defiant foe, with only brief intervals for refitting his fleet. Being a philosopher as well as a fighter, Philip reflected that if he could raise funds he could still carry on effective warfare.

The rough life on the gulf held no fears for him, but rather found favor in his eyes. His followers, numbering about four hundred and fifty fine fellows, felt much the same. They did not fancy the softer influences of peaceful life. So, after finding refuge in a safe cove, they conferred on getting enough funds for a new effort. To finish the conference they sang their favorite song, "Full Fathoms Five Thy Father Lies." They then left the fleet, after vowing to return in a fortnight.

### *The V Sound*

The v sound (as in voice, review, slave) is a vocalized continuant.

It is represented by v, f (of, whereof), ph (Stephen). The f and ph symbols rarely, however, represent the v sound.

The v sound is produced by placing the edge of the lower lip between the teeth, as for the f sound, but the breath is vocalized in the case of the v.

### *The V Faults*

One of the faults associated with the v sound is the substitution for it of the f sound. Thus, "vine" becomes "fine," "river" becomes "rifer," "alive" becomes "alife," etc. The distinction between the cognate pairs of vocalized and unvocalized sounds, such as v and f, d and t, b and p, etc., must be clearly maintained.

A second important v fault is the substitution for it of the w sound. This error is illustrated by such pronunciations as "wine" for "vine," "wirtue" for "virtue," "dewote" for "devote," etc. This is one of the short-

comings of speech immortalized by Dickens in "Pickwick Papers."

The fault is due to rounding out the lips instead of tucking the edge of the lower lip between the teeth.

Another fault associated with the v sound is the substitution for it of a weakly formed b sound. This results in pronunciations approximating "bine" for "vine," "rebibe" for "revive," "lib" for "live," etc.

The fault is due to bringing the lips into a loose contact resembling somewhat the closure of the lips required for the production of the b sound. The edge of the lower lip must be between the teeth for the production of the v sound.

*Exercises for the V Sound*

1. Make the v sound distinctly six times. Use the mirror for this and other exercises in the production of the fundamental sounds, with a view to realizing the position of the mouth organs. Be sure that the v sound is vocalized.

2. Make the v sound in series of three, five times, using the long vowels, as follows: va, va, va — ve, ve, ve — vi, vi, vi — vo, vo, vo — vu, vu, vu.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the v sound of the first and the f sound of the second member of each pair:

| | | |
|---|---|---|
| vail — fail | view — few | waiver — wafer |
| vase — face | vine — fine | live — life |
| veal — feel | divine — define | love — luff |
| veer — fear | reviews — refuse | waive — waif |

4. Pronounce aloud the following pairs of words, distinguishing clearly between the v sound of the first and the b sound of the second member of each pair:

| | | |
|---|---|---|
| vail — bail | shovel — hobble | glove — globe |
| vest — best | ravel — rabble | rove — robe |
| vigor — bigger | navies — rabies | save — sob |
| vote — boat | saver — sabre | verve — verb |

5. Pronounce aloud the following words:

| | | |
|---|---|---|
| vacate | adverse | above |
| vail | advise | absolve |
| vain | cavil | brave |
| van | cavort | cave |
| vase | devise | crane |
| vat | divine | delve |
| venom | devious | devolve |
| venture | envious | drive |
| very | favor | five |
| vesper | flavor | gave |
| veteran | governor | give |
| veto | heaving | grove |
| vial | hovel | have |
| vibrate | inverse | Jove |
| vicar | javelin | knave |
| vice | knives | leave |
| victim | liver | love |
| view | moving | move |
| vigor | never | nerve |
| vine | oven | prove |
| vocal | over | rave |
| voice | previous | resolve |
| volt | quiver | stove |
| vow | revoke | strive |
| vulgar | sever | strove |

6. Read aloud slowly the following sentences:

She was very vivacious and very vain.
Every vigorous shove favored our evading capture.
He endeavored to give an adverse view of the volume.
The governor visited the vesper services.
The specialist advised severing the nerve.
The hovel quivered and heaved.
Over the oven were five knives.
They covered the stove with a novel device.
Seven thieves strove to relieve the victims of their valuables.
The pupils voted to have a very long vacation.

7. Memorize and practice aloud the following passage, featuring the v sound:

*The Development of Advertising*

Advertising has been developed with very great vigor in recent years. From overcoats to victrolas, from revolvers to travel-service, everything is on view in advertisements. Various high-voltage devices have been invented to invite attention, leaving previous methods behind. In the van of new devices moves electricity. On every available space vibrate lighted views of what one can buy. The vim and vitality, the driving novelty of modern advertising evokes admiration. Even aviation, with its advertising in the heavens, has been invoked to help relieve the merchants' shelves.

Cleverness in conveying information and revealing the virtues of various products deserves success. And the ever-increasing volume of the advertising business proves it to have arrived. Never have business men devoted so much of their revenue to publicity as at present. By striving valiantly to develop effective service, advertising has vanquished every rival for popularity, except, perhaps, the automotive industry.

*The Consonant W Sound*

The consonant w sound (as in wish, swallow) is a vocalized continuant. The letter w represents also a vowel value when it occurs with another vowel at the end of syllables, as, for example, in such words as "slowly," "law," "now," and innumerable others. At the beginning and in the middle of syllables, however, we have a consonant w sound.

It is represented by w, o (one, once), u (quack, persuaded). The letter w is silent in an initial position before r (write, wrong).

The w sound is produced by thrusting forward the lips in the rounded form used for the production of the long oo

sound (as in pool), and then expelling a vocalized breath as the lips are shifted into position for the vowel which follows the w sound.

### *The W Fault*

The specific fault associated with the production of the w sound is the substitution for it of the v sound. Thus, words such as "wine," "work," and "reward" become "vine," "vork," and "revard."

The fault is due to placing the edge of the lower lip between the teeth instead of rounding out the lips as if for the production of the long oo at the beginning of the sound.

### *Exercises for the W Sound*

1. Produce the w sound in series of three, five times, using the long vowels, as follows: wa, wa, wa — we, we, we — wi, wi, wi — wo, wo, wo — woo, woo, woo.

2. Pronounce aloud the following pairs of words, distinguishing clearly between the w sound of the first and the v sound of the second member of each pair:

| | | |
|---|---|---|
| wail — vale | wending — vending | wine — vine |
| wain — vain | went — vent | wiper — viper |
| weal — veal | west — vest | wise — vice |
| weir — veer | wile — vile | woo — view |

3. Pronounce aloud the following words:

| | | |
|---|---|---|
| wait | wind | quench |
| wall | wire | querulous |
| wand | wise | reward |
| warm | wit | squabble |
| was | woe | squawk |
| water | wold | squalid |
| wave | wood | squander |
| weak | woven | squeamish |
| weal | bewitch | squeeze |
| wear | conquest | squirrel |
| web | persuade | swallow |

| | | |
|---|---|---|
| wen | quagmire | swore |
| were | qualify | twang |
| west | quantity | twill |
| wet | quarry | twist |
| wife | quart | twitter |
| will | quatrain | unwind |

4. Read aloud slowly the following sentences:

He was persuaded to read the will.
They watched the squirrel swallow the water.
He would not wed a querulous woman.
The way to the oil well was wet and twisting.
It was a squalid quarrel over the squandering of wealth.
A warm quilt kept the wind away.
The warrior was persuaded to quit the conquest.
The swallows twittered in the willow woods.
A quantity of quartz was found in the quarry.
The wealthy widow was willing to reward him.

5. Memorize and practice aloud the following passage, featuring the w sound:

*The Woods in Winter*

The woods in winter are wonderful. The wild winds have twirled off the leaves, but the unwrapped, twisted wands are quite as bewitching. And one does not want for color anyway, what with the warm green of the pines. The pathways are quilted with great quantities of leaves, which are soft to the wayfarer's feet. Most rewarding is it when wet snow has wrapped the woods in a cover like white wool. Each waving branch wears a wig, as it were. Between the trees one sees the watchful, querulous squirrels and the twittering swallows waiting to welcome bits of food in this winter weather. Away above stretches the wide blue heaven.

To quit the wonted walks by the wayside and to wander in the winter woods is worth while. A world of wisdom awaits one in the quiet wastes.

### *The H Sound*

The h sound (as in hat, behest) is an unvocalized continuant.

It is represented by h, and in a few special instances by wh (who, whose, whom and their compounds). The letter h is silent in a few words (heir, honest, honor, hour); also after g and r in the same syllable (ghost, rhetoric, etc.).

The h sound is merely a forced breath. The vocal bands are probably somewhat closer together than for ordinary breathing; indeed, when the sound is used in words it frequently becomes at least partly vocalized by assimilating the vocal character of the vowel following. It is to be noted also that in using the sound in speech, as distinguished from producing it as an isolated sound, the mouth organs are adjusted for the sound which is to follow the h before the latter is produced; to illustrate, if the word "heed" is to be pronounced, the organs are adjusted for the long e sound before the h sound is produced.

### *The H Faults*

The faults associated with the h are the omission of the sound, when it should be used, as in "is" for "his," "ome" for "home," "be'ind" for "behind," and the prefixing of the sound where it is not called for by the spelling, as in "huncle" for "uncle," "happle" for "apple," "hevery" for "every," etc.

This so-called "Cockney" peculiarity is another of the oddities of speech indulged in by Samuel Weller and his father in "Pickwick Papers." The fault can be instantly corrected, but the breaking of the habit requires persistent watchfulness.

*Exercises for the H Sound*

1. Make the h sound distinctly six times. Use merely the forced breath, unvocalized.

2. Make the h sound in series of three, five times, using the long vowels. Note that the sound naturally assimilates the vocalization of the vowels: ha, ha, ha — he, he, he — hi, hi, hi — ho, ho, ho — hu, hu, hu.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the first and second member of each pair, with respect to the h sound:

| | | |
|---|---|---|
| hail — ale | heal — eel | his — is |
| ham — am | hear — ear | hit — it |
| hate — ate | heat — eat | hoax — oaks |
| haul — all | hill — ill | hone — own |

4. Pronounce aloud the following words:

| | | |
|---|---|---|
| hand | hole | inhale |
| happy | home | inhibit |
| hard | hovel | inhuman |
| haste | how | jehad |
| hat | huff | mayhap |
| have | hug | perhaps |
| head | huge | rehabilitate |
| hear | hulk | rehearsal |
| heart | ahead | rehearse |
| held | apprehend | unhappy |
| herd | behead | unharmed |
| high | behind | unharness |
| him | behoove | unhindered |
| hint | dehorn | unhook |
| hip | enhance | unhoped |
| history | gehenna | unhorse |
| hog | inhabit | uninhabited |

5 Read aloud slowly the following sentences:

An uninhabited house stood on the hill.
He unharnessed his father's horse.
Who told her how to hem the curtain?

He hid behind the hovel.
The huge hulk hove-to in the harbor.
Her hat hung on a hook in the hall.
They had high hopes of happiness.
A herd of dehorned cattle hove in sight.
Though unhappy he held his head high.
History hints that her heart was heavy.

6. Memorize and practice aloud the following passage, featuring the h sound:

*The Hunted Highlander*

A young Highland leader, hunting for a halting-place for himself and his henchmen, had been headed off from his followers by a hostile party. They had been on his heels half the afternoon. Hard pressed by his foes, the Highlander hastened ahead with the hope of disheartening them. He could hardly hear his pursuers now, but he had no hint that they had halted, so he hurried on. His horse, however, had had a hard day, and he himself needed rest.

High up on a hillside a clump of huge hemlocks hid an uninhabited hut which our hero had once used when on a hunting trip. He had high hopes of harboring here for the night. Huddling over his horse's head, he hurried up the hill. He could again hear the hoarse halloos of the foe but, happily, the hovering darkness enhanced his hopes of escape. Reaching the hut, he halted his horse in a hollow and fed him some hay. Hark! The hoof-beats behind him were not so heavy. Thank Heaven! His pursuers had taken the high-road and missed the hut in the hemlocks.

*The WH Sound*

The wh sound (as in which, nowhere) is a mixed unvocalized and vocalized continuant.

It is represented only by wh.

The wh sound is a combination of the w and the h sounds, previously discussed. It is important to note,

however, that the two elements are produced in the reverse order, i.e., hw. The lips are thrust forward in the rounded form required to make the w sound, but the forced breath of the h element precedes the vocalization of the w sound. Thus, words involving the wh spelling, such as "what," "when," "where," "white," "anywhere," etc., are pronounced as if spelled "hwat," "hwen," "hwere," "hwite," "anyhwere," etc. The words "who," "whole," "whoop," "whose," "whom," and their compounds are exceptional in that the w is silent in their pronunciation.

### *The WH Faults*

A fault associated with the wh is the complete omission of the h element. This results in such pronunciations as "witch" for "which," "wat" for "what," "wen" for "when," etc.

The error lies in the failure to begin the sound with the forced breath. It is interesting to observe how awkward it is to produce the h element after the w factor has been started. The word "when," for example, would sound very much like "wuhen," pronounced with a short u and with the accent on the syllable "hen."

A second fault consists of the substitution of hv, or in some cases of v, for the wh (hw) sound. The result is illustrated by such pronunciations as "hven" or "ven" for "when," "hvile" or "vile" for "while," etc. In both cases the v for w substitution is involved in the error; and in the one case there is, in addition, the complete omission of the preliminary h element.

*Exercises for the WH Sound*

1. Produce the wh sound in series of three, five times, using the long vowels, as follows: wha, wha, wha — whe, whe, whe — whi, whi, whi — who, who, who — whoo, whoo, whoo. Be sure that the h sound precedes the w, and that the w sound is not replaced by the v sound.

2. Pronounce aloud the following pairs of words, distinguishing clearly between the wh sound of the first and the v sound of the second member of each pair:

| | | |
|---|---|---|
| whale — vale | wherry — very | whopper — viper |
| whaler — valor | while — vile | whittles — victuals |
| what — vat | whim — vim | whizzer — visor |
| wheel — veal | whine — vine | why — vie |

3. Pronounce aloud the following pairs of words, distinguishing clearly between the wh sound of the first and the w sound of the second member of each pair:

| | | |
|---|---|---|
| whale — wail | whey — way | whether — weather |
| wheel — weal | which — witch | whine — wine |
| when — wen | whig — wig | white — wight |
| where — wear | while — wile | whither — wither |

4. Pronounce aloud the following words:

| | | |
|---|---|---|
| what | whippet | whither |
| wheat | whirl | whoa |
| when | whisk | whopper |
| whence | whisker | whorl |
| where | whiskey | anywhere |
| whether | whisking | elsewhere |
| which | whisper | everywhere |
| whig | whist | meanwhile |
| while | whistle | nowhere |
| whim | whit | overwhelm |
| whip | white | somewhere |

5. Read aloud slowly the following sentences:

The wheelwright told a whopper about a whale.

He knew not whence it came nor whither it went.

They played whist whenever they went anywhere.
The white quail whistled in the wheatfield.
It was whispered that there was whiskey somewhere.
What were the Whigs doing meanwhile?
The whippets whisked and whirled.
The wheels whirred when the whistle sounded.
Where and when did that whim originate?
Which whip was used on the white whippet?

6. Memorize and practice aloud the following passage, featuring the wh sound:

*The Whalers*

When the boys heard the long-whiskered fisherman on the wharf tell some of his whoppers, they decided to go whale-fishing. They rented an old wherry, which leaked badly, whetted their hooks and rowed, whistling, out into the bay. When they were well out, they whisked forth their tackle and whirled their hooks overboard. For a while the boys whipped the water, but the whales did not overwhelm them with bites.

Somewhere, almost anywhere else, they thought, they would have better luck. Wherever they went, and whatever method of casting they tried, they had nowhere any whit better fortune. When they got discouraged they began whiling away the time by whittling little wheels out of whelk-shells.

Suddenly, with a whir and a whiz, their boat started whisking through the water. A whale, it appeared, had seized their white-fish bait and was whipping the little wherry through the white-capped waves. The young whalers were thus towed about a mile shoreward when the line broke. Whereupon they quit without a whimper over their bad luck, and rowed home. This, at any rate, is the whimsical story which the boys told to the long-whiskered fisherman on the wharf the next day.

*The L Sound*

The l sound (as in lead, fly, harmful) is a vocalized continuant.

It is represented by l, ll (falling, tall). The letter l is

often silent after a and before f, k, and m in the same syllable (calf, half, balk, chalk, calm, palm), and in a few other words, such as "could," "should," "would."

The l sound is produced by keeping the back of the tongue low, elevating the tip to the hard palate, and forcing a vocalized breath around the sides of the tongue. It may be helpful to add that the position of the tongue tip is somewhat father back than for the t sound.

### *The L Faults*

One of the faults associated with the l sound is the substitution of a sound approximating the w. This results in such pronunciations as "fawing" for "falling," "wead" for "lead," etc.

The mistake is due to thrusting the lips forward in rounded form, and especially to allowing the tongue to lie lax instead of arching the tip toward the roof of the mouth.

A second l fault consists of producing the sound with a distinctly noticeable nasal effect. The normal l is made with the nasal channel open; but those speakers who produce this nasalized l obstruct the nasal passage. The same disagreeable effect can be produced by pinching the nostrils while making the sound. A similar result can be obtained by voluntarily contracting the muscles at the base of the nose. This contraction has become involuntary on the part of those who make the nasalized l. A glance at the mirror may disclose the evidence. To overcome the fault the student must overcome this contraction. He will be helped also by consciously focusing the breath stream well forward on the roof of the mouth instead of directing the breath over the soft palate into the nasal chambers.

Another fault affecting the l is an over elaboration of the sound. This, in effect, amounts to the prefixing or affixing of an approximate short u to the l proper. A word beginning with l, such as "leap," becomes something like "uleap," a word such as "fly" becomes "fuly," with the accent on the ly, of course; words such as "fall," "tall," etc., tend to become "fallu," "tallu," etc.

This defect is due to moving the tongue while the l is being sounded. If the vocalized breath is passed around the blade while the tip is being moved into position, the result will be the prefixing of the little vocule resembling short u; if the vocalized breath is continued while the tip is being moved from the l position, the vocule will be added to the l proper. The l sound may be indefinitely prolonged and still have the right quality, but to be correct it must not be started until the tongue is in position, nor may it be continued after the shift from the position has begun.

*Exercises for the L Sound*

1. Make the l sound distinctly six times. Do not say el, or ul, or lu — simply l, the first sound in "lead."

2. Make the l sound in series of three, five times, using the long vowel sounds, as follows: la, la, la — le, le, le — li, li, li — lo, lo, lo — loo, loo, loo.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the l sound of the first and the w sound of the second member of each pair:

| | | |
|---|---|---|
| lag — wag | lean — wean | life — wife |
| late — wait | leap — weep | light — wight |
| later — waiter | leer — weir | line — wine |
| leak — weak | lend — wend | low — woe |

4. Pronounce aloud the following words:

| | | |
|---|---|---|
| lamb | alley | ale |
| land | alter | ball |

| | | |
|---|---|---|
| lap | belong | chill |
| lard | colt | dale |
| last | delay | evil |
| laugh | early | fuel |
| leap | flying | guile |
| left | float | hull |
| legible | flue | idle |
| lemon | glass | jumble |
| lentil | glory | lull |
| like | illness | meal |
| limb | jelly | novel |
| lint | lily | oral |
| lisp | milk | pole |
| lit | nullify | quell |
| loan | old | rule |
| lobe | play | soil |
| lock | quilt | table |
| loft | relay | thrill |
| loop | slide | unable |
| loose | tilt | visual |
| lucid | upland | vocal |
| luminous | vilify | whirl |
| lure | walrus | weal |

5. Read aloud slowly the following sentences:

A delicate blue light flooded the place.
The pilot laughed loud and long.
Nettles and brambles spoiled the lawn.
Sailing in a blizzard is full of thrills.
All labor and no jollity make a dull life.
The earlier liquor laws were declared null and void.
The hull of the vessel was colored blue.
Idle people lounged in the large library.
The players all belonged to the Legion.
The light artillery clanked along the trail.

6. Memorize and practice aloud the following passage, featuring the l sound:

*Life and Rational Eating*

People will live longer and more happily if they will only eat more rationally. Firstly, we are all inclined to indulge in unnecessarily large amounts of food. We deluge ourselves with bodily fuel in a lamentable style. A similar flooding of our automobiles with oil and gasoline would hardly be contemplated. We like to linger at the table, filling ourselves long after repletion has been accomplished. If only pleasant colloquy might be allowed to play a larger role at convivial meals, the world's supply of health would be appreciably greater, and other salutary results might also follow.

Secondly, we are foolishly inclined to love delicacies, plates loaded with calories, assimilable only with difficulty. Plumpness, corpulency, breathlessness, and lots of fatal ills owe allegiance to such indulgence. Until we learn to control our inclinations, to limit the play of our pleasure-loving palates, we shall fall foul of the vital toll which is annually claimed because of violations of simple health-rules in eating.

*The R Sound*

The r sound (as in read, garb, far) is a vocalized continuant.

It is represented by r, rr (warring, purr), rh (rhetoric), rre (bizarre), rrh (catarrh), wr (write).

The r sound is produced by keeping the back of the tongue low, curling the tip to a position a little farther back and a little lower than for the l, and forcing a vocalized breath past this obstruction.

*The R Faults*

One faulty type of r is known as the tip-trilled r. This variety of sound may be suggested by the spelling "rrread" for "read," "brrreath" for "breath," "farrr" for "far," etc.

The fault in this case is due to the fact that the tip of the tongue is a little too far forward and is allowed to move several times up and down instead of being held rigid during the production of the r sound.

Another faulty type of r is called the guttural r, or the base-trilled r. When this sound is used, words such as "read," "breath," "far," etc., become "rrread," "brrreath," "farrr," etc., but the trill is made in the back of the mouth instead of the front.

The fault is due to the fact that the front of the tongue is allowed to remain relaxed instead of being elevated, the back of the tongue is elevated instead of being relaxed, and in addition, the back of the tongue is moved vigorously up and down during the production of the sound. The guttural r is very difficult to correct, and must be attacked with patience and perseverance. The essential points of correction are to get the back tongue relaxed, as for the production of the Italian a (as in father), to curl the tip of the tongue up and back to a position just below the mid-roof of the mouth, and to focus the breath well forward instead of focusing it at the back of the mouth.

Another fault associated with the r sound is the substitution for it of a sound approximating the consonant w. This results in such pronunciations as "wead" for "read," "bwight" for "bright," etc.

The mistake is due to thrusting the lips forward in rounded form, and allowing the tongue to remain relaxed.

An odd substitution, confined mainly to children and chinamen, is the replacement of the r by the l sound. Thus, "rice" becomes "lice," "very" becomes "vely," etc. The l position is closely akin to the r position, but for the latter sound the tongue tip should be curled

farther back, lower, and the groove of the blade accentuated.

A fifth fault associated with the r sound is the substitution for it of Italian a (as in father) when the r occurs in a medial or final position after a vowel sound. Thus, "far" becomes "fah," "fire" becomes "fiah," "heart" becomes "haht," etc.

In certain parts of the United States the type of r just mentioned is considered far from faulty. A New Englander or a Southerner, let us say, may very justifiably hold that point of view. But for the general student who is trying to bring his speech up to a certain standard of accuracy, it would be advisable to cultivate the plain r which is used by the majority, rather than to adopt a sound which, however charming under certain circumstances, is sectional.

The final r fault to which attention is directed is the replacing of r and the vowel preceding it by the sound of oi (as in oil). This results in such pronunciations as "boid" for "bird," "hoid" for "heard," "woild" for "world," "hoit" for "hurt," etc. Those who commit this fault are apt to be guilty also of the obverse substitution, i.e., the replacing of the oi sound by r preceded by the neutral vowel resembling the short u. To illustrate, such words as "boil," "oil," and "voice," tend to become "burl," "url," and "vurse."

The fault is due, not to the inability to produce the correct sounds, but to a mistaken association of sounds with symbols — an association which has become habitual and must be adjusted with careful attention.

*Exercises for the R Sound*

1. Make the r sound distinctly six times. Use the mirror to observe the position of the tongue; note also the feeling of the edges of the tongue blade which are braced against the teeth.

2. Pronounce the word "are" very slowly six times, noting that while the back tongue remains low, the tip is drawn up and back as the Italian a sound is succeeded by the r sound. Be sure that neither the tip nor the back of the tongue is allowed to vibrate sufficiently to produce a trill.

3. Produce alternately, five times each, the syllables ul and ur, using the short u. Observe with a mirror how the tongue tip is drawn back from the l position to produce the r.

4. Pronounce carefully the following words: train, treat, trip, trope, trust. The combination tr, also dr, is made with the tongue in a fixed position; i.e., instead of placing the tongue tip on the teeth ridge for the t and then pulling it down and back for the r, the tip is in position for the r at the beginning of the combination, and the t obstruction is provided by the contact of the under side of the blade and the roof of the mouth. This is a good exercise for forcing recalcitrant tongues into the proper position for the r sound.

5. Pronounce aloud the following pairs of words, distinguishing clearly between the r sound of the first and the w sound of the second member of each pair:

| | | |
|---|---|---|
| rag — wag | rave — wave | ride — wide |
| raid — wade | reap — weep | right — wight |
| rail — wail | reek — week | ripe — wipe |
| rate — wait | rest — west | rove — wove |

6. Pronounce aloud the following pairs of words, distinguishing clearly between the r sound of the first and the oi sound of the second member of each pair:

| | | |
|---|---|---|
| averred — avoid | early — oily | nurse — noise |
| burl — boil | first — foist | person — poison |
| curl — coil | furl — foil | purse — poise |
| dirt — doit | learn — loin | verse — voice |

7. Pronounce aloud the following words:

| | | |
|---|---|---|
| rail | arrive | are |
| rank | arson | bar |
| rapid | berate | core |
| rascal | carbon | dare |
| rate | deride | ear |
| reach | earth | far |
| real | farm | for |
| reduce | glory | gear |
| renown | heart | hire |
| rest | irksome | inner |
| review | jury | jar |
| rice | kernel | lure |
| righteous | learn | mire |
| rink | marble | near |
| ripe | nourish | over |
| river | oral | power |
| road | party | queer |
| roast | quarrel | roar |
| role | roaring | steer |
| room | starve | tar |
| rope | term | usher |
| round | urge | vigor |
| rule | virtue | war |
| rust | warble | year |
| ruthless | warm | your |

8. Read aloud slowly the following sentences:

The war was over in less than a year.
Practice in reading and writing is rewarding.
He tried to drive the car through the narrow door.
The theory was admirable but it did not work properly.
Brown bread is better than others for the health.
A cry from the struggling crew was heard.
Nearly everybody reads the morning papers.
Industry and commerce have prospered greatly this year.
The prisoner was charged with a variety of crimes.
Their residence was erected on an attractive street.

9. Memorize and practice aloud the following passage, featuring the r sound:

*The Squirrels' Breakfast*

One morning as I strolled around in Central Park, I observed a great gathering of people under a large hickory tree. Proceeding closer, I saw that three squirrels were the center of attraction. The children and even their elders, who encircled the squirrels, were roaring with merriment. Peering over the shoulders of the crowd to get a better view, I perceived that the furry little creatures were working like beavers to crack some peanuts for their breakfast. But no matter how hard they worked, they were unable to break through the shells. Never have I heard squirrels chatter so riotously.

Presently, more of their brothers and sisters, or perhaps, their fathers and mothers, approached and tried their powers on the ornery breakfast with no better results. It was hard for me to understand, but harder for the squirrels. After three or four minutes, however, the mystery was cleared up for me, at least, by an urchin, who furnished me with the information that these remarkable and unreasonable peanuts were wonderful imitations constructed of rubber.

*The M Sound*

The m sound is a vocalized continuant.

It is represented by m (make, damage, sum), gm (paradigm), mb (dumb, numbing), mm (immense), mn (hymn).

Except in the word "mnemonic" the letter m is always sounded.

The m sound is produced by pressing the lips firmly together and expelling a vocalized breath through the nasal passages.

*The M Fault*

The only definite error associated with the m sound is the substitution of b for m, resulting in "bake" for

"make," "cub" for "come," etc. This fault is likely to occur if the speaker has a cold in the head and does not take pains to avoid the substitution. But it sometimes occurs with those who have no nasal stoppage. The reason for the mistake is that the speaker expels the breath through the lip obstruction instead of expelling the breath through the nasal passages and holding the lips firmly closed until the breath pressure has been discontinued.

*Exercises for the M Sound*

1. Produce the m sound distinctly six times.

Notice that the lips are closed at the beginning and at the end of the sound. Observe the distinction between the name of the letter, em, and the sound m, which has no vowel either before or after. This is the usual distinction between the name of any consonant and the sound proper.

2. Produce the m sound five times in series of three, with the long vowels, thus: ma, ma, ma — me, me, me — mi, mi, mi — mo, mo, mo — mu, mu, mu.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the m sound of the first and the b sound of the second member of each pair:

| | | |
|---|---|---|
| make — bake | mall — ball | mar — bar |
| mat — bat | mean — bean | meant — bent |
| mill — bill | mitt — bit | most — boast |
| moon — boon | more — bore | must — bust |

4. Pronounce aloud distinctly the following words:

| | | |
|---|---|---|
| make | amount | am |
| mall | bemoan | beam |
| mar | coming | come |
| mat | damage | cream |
| may | ermine | dim |
| mean | famous | doom |
| meat | fume | elm |
| men | gamble | fame |

| | | |
|---|---|---|
| merry | grumble | film |
| mess | human | game |
| met | humor | gum |
| mew | immense | him |
| milk | jumble | home |
| mill | limp | hum |
| minnow | lumber | item |
| mirror | mumble | jam |
| mist | nimrod | loom |
| moan | numerous | name |
| money | omen | poem |
| mop | pummel | qualm |
| morrow | remark | roam |
| most | sumac | steam |
| motion | temper | time |
| murder | upmost | tomb |
| must | woman | warm |

5. Read aloud slowly the following sentences:

Many came to meet the new mayor.
The marriage was a merry ceremony.
He mentioned a more normal sum.
The storm seemed to be moving abeam.
Calm and motionless, the man watched them aim.
Flames gleamed among the smoking timbers.
Men and women of importance came to mourn at the tomb.
The miner's attorney made mention of a mistrial.
The murder at the mill was most remarkable.
The mist dimmed the automobile lamps.

6. Memorize and practice aloud the following passage, featuring the m sound:

*Millionaires from Humble Homes*

It has come to be a common thing for famous men to arise from humble circumstances. If a man is mentioned as having much money or immense importance, it seems normal to assume that he must have come from a lowly home. America espe-

cially is a humming mine or mill of self-made men. We get tremendous enjoyment in proclaiming that James Himmel, the movie magnate, was born in a tumble-down home, where only mush and milk was served at meals. If he was made to tramp many miles to a mean, one-room school, so much the merrier. The magnates themselves are uncommonly modest; they make almost no claims regarding these humble circumstances. Maybe they are merely amused by these trumpetings. Or, it may be that they murmur to themselves that they became dominant merchants or malt manufacturers simply because of the mush, milk, and other modest items. Sometimes, of course, men do remain mediocre although of common origin, and from time to time a home of ample means produces a magnate. It merely comes to this: that we make too much of the matter, as we do of many similar things.

### *The N Sound*

The n sound is a vocalized continuant.

It is represented by n (night, hunt, pan), nn (minnow), gn (gnat, benign), kn (knight), mn (mnemonic), pn (pneumatic).

The letter n when final after m is silent (hymn, solemn, etc.).

The n sound is produced by raising the tip of the tongue to the teeth ridge, as for d, and expelling a vocalized breath through the nasal passages.

### *The N Faults*

A fault associated with the n sound consists of substituting for it the d sound, resulting in such pronunciations as "dight" for "night," "tedor" for "tenor," etc. The cause of this error is the same as that of the substitution of b for m; that is, instead of expelling the breath through the nasal passages it is expelled through the mouth obstruction. The tongue tip must be held

against the teeth ridge throughout the duration of the sound.

Another fault associated with n in a final and especially in a medial position is a dulling of the sound, which sometimes amounts to a virtual omission of it entirely. Thus, such a word as "conscious" becomes "co'chious," with only a slight and vague nasal suggestion for the n. This fault is due to allowing the tongue to remain lax. If the tip is pressed firmly against the teeth ridge throughout the duration of the sound, the error will be avoided.

*Exercises for the N Sound*

1. Produce the n sound six times with distinctness. Observe that the sound is not un or en, but simply n, the opening sound in "night."

2. Make the sound, in series of three, five times with the long vowels, thus: na, na, na — ne, ne, ne — ni, ni, ni — no, no, no — nu, nu, nu.

3. Pronounce aloud the following pairs of words:

| | | |
|---|---|---|
| nab — dab | near — dear | nip — dip |
| nail — dale | neck — deck | nose — doze |
| name — dame | net — debt | not — dot |
| nay — day | new — dew | nun — done |

4. Pronounce aloud slowly the following words:

| | | |
|---|---|---|
| gnash | answer | an |
| gnaw | ant | bin |
| knock | band | clean |
| knoll | blunt | done |
| nag | cancer | earn |
| name | dingy | fun |
| nap | earnest | grain |
| nasty | find | heaven |
| natty | fond | iron |
| near | fund | keen |
| neck | gunner | loan |

| | | |
|---|---|---|
| nest | hinder | mitten |
| net | inner | nine |
| new | jaundice | oven |
| night | kernel | prison |
| nip | lint | queen |
| no | loaned | raisin |
| nor | many | swan |
| nose | ninety | token |
| not | ornate | urn |
| now | pencil | vine |
| number | quince | warden |
| null | rancid | woven |
| nun | stencil | woolen |
| nut | tent | yon |

5. Read aloud deliberately the following sentences:

For twenty nights he remained under cover.
No one can understand the annoyances she endured.
His name was entered for the next nomination.
He earned no end of money and never spent any of it.
Conscience is a stern captain of actions.
An enormous fund was loaned to the natives.
The woolen yarn was neatly woven.
An ornate iron fence stands near the avenue.
Thirteen is noted as an unlucky number.
The prisoner intended to make a clean confession.

6. Memorize and practice aloud the following passage, featuring the n sound:

*A Night with the Moonshiners*

One night an entire stranger turned up at the cabin of some Kentucky moonshiners. Fortunately for the newcomer he was not shot upon his appearance, but answered the challenge of the men efficiently enough to deaden their suspicions. When they had taken him inside, he went on to enlarge upon the notion that he was well known in the neighboring county as an engineer from Virginia. One after another of the moonshiners questioned him concerning his unwonted intrusion into their

vicinity. He answered nonchalantly that he had not known he was so near boon companions, and continued with an intimation that an egg-nog or a nip of brandy would not be unappreciated. The stranger was around ninety per cent convincing, but on account of the remaining ten per cent of suspicion the Kentuckians, after handing him a generous nip of brandy, confined him in an old grain bin. In the night he managed to tunnel under a wall and run away. On the next night he narrated the encounter with the moonshiners to the captain and men of the secret service division.

### *The K Sound*

The k sound (as in kite, liking, take) is an unvocalized explosive.

It is represented by k, c (come, declare, picnic), cc (accuse), ch (chromo, anarchy, triptych), ck (chicken, back), cq (lacquer), cu (biscuit), q (queen, quite), que (bisque, pique). The letter k is silent before n in the same syllable (knife, knob, etc.).

The k sound is produced by pressing the back of the tongue firmly against the soft palate, and then expelling an unvocalized breath as the tongue is suddenly drawn down.

### *The K Fault*

The only noteworthy distinct fault associated with the k sound is the substitution for it of the cognate vocalized sound, g. This results in such pronunciations as "game" for "came," "bag" for "back," "begause" for "because," etc.

The error is the common one of vocalizing an unvocalized sound in cases where both sounds have the same mouth obstruction.

*Exercises for the K Sound*

1. Make the k sound distinctly six times, with firm pressure of the back tongue against the soft palate, and with no vocalization.

2. Make the k sound in series of three, five times, using the long vowels, as follows: ka, ka, ka — ke, ke, ke — ki, ki, ki — ko, ko, ko — ku, ku, ku.

3. Pronounce aloud the following words:

| | | |
|---|---|---|
| cake | account | back |
| call | accuse | broke |
| can | act | cake |
| care | becalm | cask |
| cat | because | dock |
| cave | declare | hulk |
| click | decline | ink |
| climb | enclose | joke |
| clip | factor | knack |
| cloak | hiccough | look |
| code | incline | make |
| coke | jacket | neck |
| core | liquor | pink |
| cost | making | prank |
| couple | occur | pluck |
| cow | package | rack |
| crime | quickness | rock |
| crisp | racket | sack |
| critic | sicken | stick |
| croak | taken | take |
| crony | vacate | took |
| cuff | victim | walk |
| cult | victory | wink |
| cup | waken | work |
| cure | wicket | yolk |

4. Read aloud slowly the following sentences:

The back of the car was comically decorated.
The pack was completely covered with canvas.
He discovered that darkness would quickly overtake him.

When school closed she took a vacation trip.
The ink was enclosed in a black package.
The cabinet was occupied by a clever clerk.
Disclaiming the crime, the accused accomplice looked for acquittal.
Her kind uncle complied with her request.
It took a week to secure access to the collection.
Practice in speaking accurately helps to make perfect.

5. Memorize and practice aloud the following passage, featuring the k sound:

*Comical Creatures*

A flock of ducks makes a comical picture. Unquestionably a duck is an awkward creature. It can not actually walk, nor does it stalk, like a turkey. It has a peculiar kind of rocking action called a waddle. Its call, "honk, honk," is also curious. Then, too, it has a custom of sticking out its neck and shaking its wings in a ridiculous manner.

When a flock of ducks acts in common, the comical quality is accentuated. Not infrequently they select a commander to direct their activities. He is customarily a drake. When he crosses a courtyard, they cross; when he takes to cover, they take to cover, thus giving a cumulative effect to their awkwardness.

But when ducks forsake the land and come to the water, they become picturesque, actually slick in their actions, for they are more accustomed to the liquid element. Ducks are, in fact, practically aquatic creatures.

*The G Sound*

The g sound (as in go, begin, big) is a vocalized explosive.

It is represented by g, gg (beggar), gh (ghost, aghast), gu (guilt, beguile), gue (rogue).

The letter g is silent at the beginning of a word before n (gnarl, gnome); also frequently before m and n at other

places in the same syllable (diaphragm, feign, etc.); also frequently in combination with h (right, sight, might, etc.).

The g sound is produced by pressing the back tongue firmly against the soft palate, and then expelling a vocalized breath as the tongue is suddenly drawn down.

### *The G Faults*

The g sound is subject to the substitution of the cognate unvocalized sound of k. This results in such pronunciations as "ket" for "get," "bakkage" for "baggage," "bik" for "big," etc.

The fault is due to the well-known failure to provide vocalization for a vocalized sound.

A second fault which is associated with the g sound is the use of the j sound (as in jump) when the true g sound is required for the correct pronunciation. This error is due to the fact that the letter g represents two sounds: the true g (as in get, go, game, etc.), and the j (as in gem, gentle, gin, etc.). As a result of this confusion, one hears occasionally such pronunciations as "jig" for "gig," "raj" for "rag," etc. Faults of this type are apt to occur in the case of any of the consonants which have a double value, such as c (k and s values), ch (k and tsh values), g (g and j values), ng (ng and ngg values), s (s and z values), th (vocalized and unvocalized values). Strictly speaking, this matter carries us beyond the scope of sound production into the general field of pronunciation. However, it is so closely related to our particular province as to warrant a word of caution; always consult the dictionary in case of doubt as to the value of any letter in the spelling of a word.

*Exercises for the G Sound*

1. Make the g sound distinctly six times, using the short u sound, thus: gu, gu, gu, etc. Note the complete closure at the rear of the mouth, and the vocalized quality of the sound.

2. Make the g sound in series of three, five times, using the long vowels, as follows: ga, ga, ga — ge, ge, ge — gi, gi, gi — go, go, go — gu, gu, gu.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the g sound of the first and the k sound of the second member of each pair:

| | | |
|---|---|---|
| game — came | anger — anchor | bag — back |
| gloze — close | lags — lacks | clog — clock |
| grape — crape | rags — racks | nag — knack |
| gum — come | sags — sacks | pig — pick |

4. Pronounce aloud the following words:

| | | |
|---|---|---|
| gale | agate | bag |
| game | begun | beg |
| garden | bugle | bog |
| gate | degree | brig |
| gave | engross | brogue |
| geese | faggot | dog |
| ghastly | goggle | drag |
| ghostly | hunger | fog |
| ghoul | ingot | gig |
| gilt | jagged | hag |
| girl | luggage | hog |
| give | meager | hug |
| goad | nagging | jig |
| goal | neglect | jog |
| gone | nougat | lag |
| gore | ogle | log |
| got | piggish | nag |
| grain | quagmire | prig |
| gram | regret | rogue |
| grand | rugged | rug |
| grass | sluggard | snag |
| grip | spigot | snug |

| | | |
|---|---|---|
| grit | swagger | vague |
| grove | trigger | vogue |
| guilt | wagon | wag |

5. Read aloud slowly the following sentences:

The guide guaranteed they would get big game.
His meager luggage was dragged to the wagon.
The rogue was a smug, waggish gamin.
The fog gave way as the brig progressed.
The girl was given a gold engagement ring.
To gain the governorship was the goal of his struggles.
The swaggering beggar carried a big gun.
A guilty conscience goes against the grain.
The game began as the guests gathered.
The flag gleamed against the gray background.

6. Memorize and practice aloud the following passage, featuring the g sound:

*The Laggard Beggar*

A hungry beggar was being lugged to the poorhouse in a big buggy. Near the gate, a gaunt gaffer with a bag of corn in his wagon engaged the driver of the buggy in conversation. "What cargo have you got in your brig, mate?" asked the gaffer, a good old sea-dog in his day.

"I've got a hungry beggar," grumbled the guardian of the ragged guest.

The beggar tugged his old rug more snugly around him, not guessing that the gaffer had good intentions.

"Where are you going to lug him?"

"Poorhouse," grunted the guardian.

"Don't do that," said the good gaffer. "Your beggar looks hungry, and though he has an ugly mug, shiver my topgallant if I don't give him some grain."

The haggard beggar now began to get interested. He gazed at the gaffer, and then at the bags in his wagon. Finally, he sluggishly asked, with a groan, "Is it ground?"

"No, you laggard," growled the gaffer, the good-natured gleam now gone from his eyes.

"Go ahead, then," said the beggar to his guardian.

### *The NG Sound*

The ng sound is a vocalized continuant.

It is represented by ng (ring, singer) and n (anchor, lynx).

The sound is produced by raising the back of the tongue to the soft palate, and expelling a vocalized breath through the nasal passages.

### *The NG Faults*

A fault associated with the ng consists of the unwarranted termination of the sound with a k or a g sound. This fault is sometimes called the "exploded ng." To illustrate the error, a word such as "king" becomes "kingk" or "kingg," a word such as "singer" becomes "singger."

The fault is due to the dropping of the tongue from the soft palate while the breath pressure is still being exerted. The result will be a palatal g if the breath is still being vocalized; it will be a k if the vocalization has been discontinued. The mistake is avoided by completely stopping the breath pressure before dropping the tongue from the palate.

It is important to note that the ng spelling when final in a word never permits the explosive termination of the sound. But when the ng spelling appears in the middle of a word, it sometimes calls for the additional explosive g value; for example, in such words as "anger," "finger," "linger," etc. The medial ng spelling never has the additional k value, inasmuch as the ngk sound is specially represented; namely, by nk (bank), nc (function), nch (anchor). To determine whether or not the medial ng spelling in any word should be given the explosive g addition, the

following rule is helpful. If the part of the word which ends with the ng constitutes a word by itself and is from the same root as the entire word, the explosive termination of the ng is not used, except in the case of comparatives and superlatives of adjectives ending in ng, such as "longer," "longest," "stronger," "strongest," etc. To illustrate the general rule, we may take the typical word, "singer." Observe that the part of the word ending in ng is a word by itself and comes from the same root as the word as a whole. Therefore, we pronounce the word without the explosive termination of the ng. Other typical examples are "bringing," "clinging," "hanging," etc. If, on the contrary, the part of the word ending in ng does not form a word by itself, or if the word so formed is not from the same root as the whole word, we use the explosive termination of the ng. For example, in "finger" the part ending in ng is not a word; in "hungry" the part ending in ng is a word but it has nothing to do with the entire word with respect to its meaning. Therefore, in both these cases the explosive value of g is added. Other typical instances of this kind are "anger," "linger," "mingle," etc.

Another ng fault is the substitution of the n sound for the ng final. Thus, "running" becomes "runnin," "coming" becomes "comin," etc.

This fault is due to carelessness or to a lazy habit of utterance. To raise the back of the tongue against the soft palate for the ng requires slightly more effort than does the formation of the n. But since failure to provide the correct position for the ng sound is rarely if ever a question of inability to place the organs properly, there is no valid excuse for the substitution.

*Exercises for the NG Sound*

1. Produce the ng sound distinctly five times, prefixing the sounds of the short vowels, thus: ang, eng, ing, ong, ung. Be sure that there is no suggestion of an explosion or click at the end of the ng. If the fault manifests itself, repeat the exercise as many times as is necessary, with particular attention to holding the tongue against the soft palate until after the breath current is shut off. Try making the sounds and holding the tongue in the position against the soft palate while you count five, mentally, after the sounds have been ended.

2. Pronounce aloud clearly the following words, with especial attention to the ng sound:

| | | |
|---|---|---|
| bang | hoping | banging |
| clang | hopping | bringing |
| cling | hung | clangor |
| clung | king | clanging |
| doing | long | clinging |
| dozing | strong | flinging |
| dreaming | throng | flinger |
| earning | wing | gangster |
| easing | wrong | hangman |
| eating | yelling | hanging |
| farming | young | longing |
| fusing | banger | ringer |
| fussing | bringer | stinger |
| getting | ringing | stinging |
| going | singer | twanging |
| guessing | singing | winging |
| hang | springier | wringer |
| healing | springing | wronging |

3. Pronounce aloud carefully the following expressions. Note that especial care must be exercised to avoid the tendency to link final ng to a following word beginning with a vowel, thus, "goinggup" for "going up."

| | | |
|---|---|---|
| among us | helping along | taking out |
| bringing up | leaving off | walking alone |
| coming on | running in | working early |

4. Read aloud the following sentences, with particular attention to the ng sound:

The king was hoping to bring her something consoling.
At the warning clang of the gong, the boxers sprang into the ring.
"Going, going, gone," rang out the voice of the auctioneer.
The young man was going along the wrong road.
Hanging up stockings at Christmas is a pleasing custom.
She was worrying about singing the song.
A strong cooling breeze was beginning to blow.
Clinging to the railing was a young stripling.
He was hung for wrongdoing.
By farming, he was hoping to make a living.

5. Memorize and practice aloud the following passage, featuring the ng sound:

*The Ringer*

A great gathering had assembled for the most stirring event of the racing season The finest running horses were contesting for the glistening cup belonging to the king. Among the glittering throng sitting in the stands was the king himself, beaming upon his admiring subjects. The saddling-bell rang, and shortly after its clang the proudly stepping horses came prancing up to the barrier. The firing of a pistol was to be the starting signal. "Bang!" The shot rang out with stunning sharpness. A dashing group of prize-winning steeds went forging ahead. The king and his surrounding throng rose in cheering their favorites. Trailing among those who were bringing up the rear was a gawking thing of ordinary breeding, known as a "ringer." The young stripling who was riding him appeared to be holding him back during the opening half of the running. Those who were watching closely noticed that the ringer was going strong and without being whipped. At the half mile the young fellow swung the horse out from the rail and passed a long string of competitors. There were a dozen remaining in front, but they were tiring, and their riders were resorting to the whip. They now swung into the

home stretch, and with his long, leaping stride, the ringer came up with a clattering rush, passing all but the two leading horses. The king and his throng were now standing in admiring suspense. Only a few yards were remaining. The young rider gave one stinging blow, and the ringer passed the favorites, winning by a length.

### *The NGK Sound*

The ngk sound is a mixed vocalized-unvocalized continuant-explosive.

It is represented by nk (tank, banker), n (anxious), nc (function), nch (anchor), nq (conquer).

The ngk sound is produced by raising the back of the tongue to the soft palate, forcing a vocalized breath through the nasal passages, and then allowing the breath, unvocalized, to explode through the obstruction formed by the tongue against the soft palate. In other words, the ngk sound is the normal ng sound followed by a k termination.

### *The NGK Fault*

The noteworthy fault associated with the ngk sound is the substitution of the ngg sound for the ngk sound, resulting in such pronunciations as "tangg" for "tank," "bangg" for "bank," etc.

The error is to be avoided by discontinuing the vocalization of the breath before it is allowed to break through the obstruction formed by the tongue and the soft palate.

### *Exercises for the NGK Sound*

1. Produce the sound of ngk distinctly five times, prefixing the short vowels, thus: angk, engk, ingk, ongk, ungk. Notice that in producing the final explosion for the ngk sound you are doing what should not be done when making the ng by itself.

2. Pronounce aloud the following pairs of words, distinguishing clearly between the ng sound of the first, and the ngk sound of the second member of each pair:

| | | |
|---|---|---|
| bang — bank | rang — rank | sling — slink |
| bring — brink | ring — rink | tang — tank |
| cling — clink | sang — sank | wing — wink |
| hung — hunk | sing — sink | wring — rink |

3. Pronounce aloud clearly the following words, noting particularly the ngk sound:

| | | |
|---|---|---|
| bank | prank | crinkle |
| brink | rank | danker |
| clank | rink | function |
| clink | sank | inkwell |
| crank | sink | junking |
| dank | sunk | klinker |
| drink | tank | linking |
| drunk | think | pinker |
| frank | trunk | ranker |
| hunk | wink | ranking |
| ink | anchor | rinkside |
| junk | anxious | sanctimonious |
| lank | banker | sanction |
| link | blinking | sanctity |
| mink | canker | sinker |
| monk | clanking | sinking |
| pink | conquer | tanker |
| plank | cranking | unction |

4. Read aloud slowly the following sentences:

The bank officers were anxious about the governor's sanction.

A rank growth of dank weeds hid the stream's brink.

The fat, pink complexioned man winked and blinked.

Instead of sinking, the tanker pulled up anchor and departed.

The monk did not think he would conquer.

The links of the clanking old chain were fit only for junk.

The prank of the drunken sailors was not sanctioned.

The lanky farmer cranked the car.
The banker winked at the pink drink in the glass.
The sanctimonious monk was full of unction.

5. Memorize and practice aloud the following passage, featuring the ngk sound:

*The Banker on the Links*

The banker, looking the pink of distinction, stood at the edge of the golf links. Beside his long, lanky form the anxious little caddy shrank to almost nothing. Across the banker's front stretched the links of a chain which looked as if it might clank as he walked. One would think that he must rank high, and as a golfer conquer all opponents. As he approached the brink of the first tee, the caddy looked almost sanctimoniously at him, but cast a sly wink at a yankee chauffeur, who was cranking up a car nearby. Having performed his function of making a tee from a little sand bank, the caddy blinked roguishly, as if he were up to some prank, and stood aside. The banker heaved his lengthy trunk in a few practice swings which looked distinctly as if he would sink a drive in one. He then took a drink, and with much swank and unction heaved at the little hunk of rubber. About twenty feet away was a stream bank, covered with dank weeds. The ball and a goodly chunk of soil plunked down into this rank growth. The banker with a groan sank upon the little sand bank, and the yankee chauffeur honked his horn in mocking applause.

*The NGG Sound*

The ngg sound is a vocalized continuant-explosive.

It is represented by ng (angle, finger).

The ngg sound is produced by raising the back of the tongue to the soft palate, forcing a vocalized breath through the nasal passages, and expelling a vocalized breath through the obstruction at the back of the mouth at the termination. Note that the correct ngg sound is faulty when used as a value of the ng sound.

### *The NGG Fault*

The fault associated with this sound is the substitution of the ng value for the ngg sound. This results in pronouncing such words as "angle," "finger," etc., with the ng sound of such words as "singer," "ringer," etc.

Attention is called to the fact that a distinct explosion of the vocalized breath must be used to terminate the sound when ngg is required by the pronunciation. And since both the ng and the ngg sounds are represented by the same spelling, it is desirable to bear in mind the suggestion made on pages 104–5 regarding the use of the two values.

### *Exercises for the NGG Sound*

1. Produce the ngg sound distinctly five times, using the prefixed short vowels, thus: angg, engg, ingg, ongg, ungg. Be sure to use the terminal vocalized explosive, as contrasted with the unvocalized terminal explosive of the ngk and the entire absence of terminal explosion in the case of the ng.

2. Make the following sound combinations, using the short vowels and reading across the page:

ang — angk — angg
eng — engk — engg
ing — ingk — ingg
ong — ongk — ongg
ung — ungk — ungg

In addition to the two values of ng illustrated in the words "singer" and "linger," it must be observed that the n and the g often occur in juxtaposition with the retention of their independent values. To illustrate, we have such words as "ingot," "ingress," using the soft-palate (velar) g; and such words as "danger," "manger," using the hard-palate (j) value of the g. The independent value of the n remains constant in such cases.

3. Pronounce aloud the following pairs of words, distin-

guishing clearly between the ngk sound of the first, and the ngg sound of the second member of each pair:

| | | |
|---|---|---|
| anchor — anger | blinking — bungle | rankle — wrangle |
| ankle — angle | danker — dangle | sinker — single |
| banker — Bangor | linker — linger | tinkle — tingle |

4. Pronounce aloud the following words distinctly:

| | | |
|---|---|---|
| anger | hungry | strangle |
| angrily | jangle | strangling |
| bangle | jangling | stronger |
| Bangor | linger | strongest |
| bungle | lingering | tangle |
| bungling | longer | tangling |
| dangle | longest | tingle |
| dangling | mangle | tingling |
| fangled | mangling | wrangle |
| finger | mingle | wrangling |
| fingering | mingling | younger |
| gangling | single | youngest |

5. Read aloud slowly the following sentences:

The younger man lived in Bangor.
She was angry over the loss of the bangle.
The hungry man mangled the steak.
His finger tingled with pain.
The strongest objector wrangled for an hour.
Its single advantage was a new-fangled decoration.
The angler tried his luck in the jungle.
The oldest mingled with the youngest.
Anger was no longer possible.
The congressman was badly tangled in his argument.

6. Memorize and practice aloud the following passage, featuring the ngg sound:

*No Longer Hungry*

The youngest brother in a titled family got tired of going hungry and dangling on the edge of aristocracy. Indeed, all the younger brothers were angry at their status; but the

youngest was tingling with the resolve to put into operation a new-fangled idea. He expected that he would have to wrangle with the family, but he wouldn't have to mingle with them if he didn't linger in their midst any longer. One morning, therefore, he shook his finger at the congregated members and, in order to strangle opposition, announced his decision in the strongest of terms. He was going, said he, to Bangor, in the United States, to start single-handed a laundry business. Suppressing his anger, the eldest brother jingled a few coins in his pocket and asked, "Why a laundry business?" "Our fighting ancestors," replied the youngest brother, "have been so successful in the mangling business that I myself ought to succeed best with a mangle."

### *The Consonant Y Sound*

The consonant y sound is a vocalized continuant.

It is represented by y (young, beyond) and i (genius).

The sound is produced by raising the edges of the mid tongue against the hard palate well back of the teeth ridge, and expelling a vocalized breath through the central groove with a short i effect, which is almost instantly merged into whatever vowel follows the y.

### *The Y Fault*

The y sound in an initial position, and sometimes even in a medial position, is in some cases produced with a j effect. This results in pronunciations resembling "jes" and "jet" for "yes" and "yet," "bejond" for "beyond," etc.

The fault is due to pressing the tongue blade and tip flat against the hard palate and then expelling an explosive breath, instead of leaving open the central groove, which is essential to the continuant short i factor at the beginning of the j sound.

*Exercises for the Y Sound*

1. Produce the consonant y sound five times with the affixed short vowel sounds, and five times with the affixed long vowel sounds, thus: ya, ye, yi, yo, yu.

2. Pronounce aloud the following pairs of words, distinguishing clearly between the y sound of the first, and the j sound of the second member of each pair:

| | | |
|---|---|---|
| yacht — jot | yard — jarred | yen — Jen |
| yak — Jack | year — jeer | yes — Jess |
| Yale — jail | yell — jell | yet — jet |
| yam — jam | yellow — jello | yon — John |

3. Pronounce aloud the following words:

| | | |
|---|---|---|
| yacht | yes | dominion |
| yak | yesterday | genius |
| yam | yet | junior |
| yankee | yew | Kenyon |
| yard | yield | lanyard |
| yarn | yodel | million |
| yawl | yoke | minion |
| yawn | yonder | onion |
| yea | young | opinion |
| year | beyond | pavilion |
| yearn | billion | pillion |
| yeast | brilliant | quatrillion |
| yell | canyon | scallion |
| yellow | civilian | scullion |
| yelp | companion | stallion |
| yen | cotillion | trillion |
| yeoman | disunion | William |

4. Read aloud distinctly the following sentences:

The young man bought the yacht.
He leaped from the yardarm of the yacht.
Every year he spent the yield of a million dollars.
The yarn was bright yellow.
The yeoman urged on the yelping hounds.
Beyond the dispute he saw disunion.

Yesterday he said "yes" to our request.
A scallion is a type of onion.
The dominion grows larger year after year.
He was brilliant, a real genius.

5. Memorize and practice aloud the following passage, featuring the consonant y sound:

*Collegians in the Canyon*

A yacht with a little yawl trailing behind rounded the point just beyond the island. While it was yet a hundred yards off we heard the yelping hounds, and were of the opinion that the young collegians from the nearby camp were going hunting. They were seniors and juniors who went once every year to shoot in the canyon, though the hunt never yielded any game. Sure enough, as the yacht docked, overboard rushed a yeoman body of freshmen with the yelping hounds, which were yoked together in pairs. The seniors and juniors, clad in bright yellow jackets, followed in that more sedate fashion peculiar to upper classmen. They greeted us genially if not with familiarity, and strolled toward the canyon. The youths acted as if they yearned more for a game of billiards than for the hunt. One straggling youngster actually yawned. That was too much for old William, our yankee companion, who had just entered the yard with his spaniel. "Say," he yelled at the youth who had yawned, "don't you young fellers kill all them yaks and lions down yonder!"

# PART THREE

## *THE VOWEL SOUNDS*

## *THE VOWEL SOUNDS*

### *The Italian A Sound*

The Italian a sound (as in arm, father, larva) is represented by a, ua (guard), e (sergeant), and ea (heart).

The sound is produced by opening the throat very wide, completely relaxing and lowering the tongue, opening the teeth and lips wide but with no forward thrust of the latter, and focusing the breath far back in the mouth.

### *The Italian A Faults*

The Italian a sound is subject to the faults, common to all vowel sounds, of indistinctness and faulty quantity (elongation or clipping). It is, however, one of the least troublesome of vowels so far as the more striking errors are concerned. Rarely is it produced with definite inaccuracy, or replaced by specific substitute sounds. This fact is probably due to universality of the sound among the various languages.

### *Exercises for the Italian A Sound*

1. Make the Italian a sound distinctly six times. Observe the open, relaxed feeling of the throat, tongue and mouth.
2. Pronounce aloud clearly the following words:

| | | |
|---|---|---|
| almond | arctic | guard |
| alms | ardent | heart |
| arbitrate | ardor | jar |
| arbitration | are | lark |
| arbor | argue | larva |
| arboreal | arm | mar |
| arbutus | artery | martyr |

| | | |
|---|---|---|
| arc | article | palm |
| arcadia | bar | park |
| arch | barred | parley |
| archeology | calm | part |
| archbishop | cart | qualm |
| arched | dark | rajah |
| archer | darn | salve |
| archipelago | far | tar |
| architect | father | varnish |
| architecture | gnarl | wan |

3. Read slowly the following sentences:

The architects are planning an arch.
Arbutus was artistically used in the arbor.
He argued ardently for arbitration.
The lark sang among the park palms.
These articles are well guarded.
His father started for the barn.
He had a weak heart and hardening of the arteries.
They had no qualms about parting with the armor.
Part of the varnish leaked from the jar.
The archbishop was an ardent archeologist.

4. Memorize and practice aloud the following passage, featuring the Italian a sound:

*The Ardent Archers*

In a large, open part of the park, an archery tournament was in progress. No more artistic spot could have been selected than the Palm Gardens, as the place was called. The brightly varnished target, with the background of palms, the marvelous carpet of green grass, and the blue arch of the sky made a charming picture. Furthermore, the party which participated was notable, though not large. Father Barton, an army chaplain, two architects from the Argonne, a retired sergeant, an Arctic explorer, and an old farmer from Yarmouth were the most ardent archers. For a time they argued about the quality of darts, and whether the target should be set at fifteen yards or twenty yards. Finally they arbitrated at eighteen yards

and thus got started with the contest. The archbishop and the sergeant, with their stout hearts and strong arms, appeared most likely to bear off the palm. But Father Barton, the army chaplain, began to send his darts close to the middle of the target. And then from far behind in the scoring the gnarled old farmer marred all their hopes by garnering half a dozen bull's eyes in succession, and departed in his cart, chuckling over his prize, a charming scarf-pin set with a sparkling garnet.

### *The Broad A Sound*

The broad a sound (as in all, ball, raw) is represented by a, au (maul), aw (law), o (long), ough (ought, bought).

The sound is produced by opening the throat almost as wide as for the Italian a, thrusting the lips a little forward, with tension, in a slightly rounded form, raising the back tongue a trifle, and focusing the breath well back in the mouth.

### *The Broad A Faults*

The broad a is sometimes faultily replaced by the long o sound, resulting in such pronunciations as "boat" for "bought," "lo" for "law," etc.

The error is due to raising the tongue too high, thrusting the lips too far forward and in too close a circular form, and focusing the breath toward the middle of the mouth instead of toward the back.

Another fault associated with the broad a sound is the substitution of the short o for the broad a. Thus, such words as "caught" and "sought" become "cot" and "sot."

The error is due to a complete relaxation of the back tongue, too great a drop of the lower jaw, and too wide and lax a formation of the lips.

A third fault associated with the broad a sound is the

addition of a distinct r sound. The fault is popularly known as the "sliding-r." This superfluous r is sometimes added to other vowel endings, particularly the neutral vowel termination, as illustrated by the words "idea," "azalea," etc., which become "idear," "azalear." The "sliding r" most frequently attaches, however, to the broad a sound, with the result that words such as "draw," "law," and "saw" become "drawr," "lawr," and "sawr."

In all cases of adding the superfluous r, the error is due to curling up the tongue tip before the breath current for the preceding vowel has been terminated. The fault is very easily recognized and corrected when attention is called to it, but the breaking of the faulty habit requires persistent attention.

*Exercises for the Broad A*

1. Make the sound of broad a distinctly six times, noting the lip and teeth position with the aid of a mirror, sensing the "feel" of the tongue (low in front, slightly raised at the back), and listening to the distinctive character of the sound. These same observations should be made in connection with the opening exercise for each of the sounds. Furthermore, if the sound is judged not to be entirely satisfactory, the exercise should be repeated until the proper quality has been attained.

2. Pronounce aloud the following pairs of words, distinguishing clearly between the broad a of the first member and the long o of the second member of each pair:

| | | |
|---|---|---|
| aural — oral | haw — hoe | paw — Poe |
| awe — owe | jaw — Joe | raw — row |
| flaw — flow | law — low | saw — sow |
| gnaw — know | maw — mow | slaw — slow |

3. Pronounce aloud the following pairs of words, distinguishing clearly between the broad a of the first member and the short o of the second member of each pair:

| | | |
|---|---|---|
| awe — on | dawn — don | sawed — sod |
| awed — odd | gnawed — nod | sought — sot |
| clawed — clod | maul — Moll | taught — tot |
| caught — cot | pawed — pod | ward — wad |

4. Pronounce aloud distinctly the following words:

| | | |
|---|---|---|
| all | ball | awe |
| almighty | bought | caw |
| almanac | brought | Choctaw |
| almost | caught | claw |
| also | crawl | draw |
| alter | dawdle | Esau |
| altercation | dawn | flaw |
| although | fall | gnaw |
| always | fought | haw |
| auburn | fraught | jaw |
| auction | gall | jackdaw |
| auctioneer | gawky | Kenesaw |
| audacious | haughty | law |
| audience | haul | maw |
| audiphone | jaunt | outlaw |
| audit | laud | paw |
| audition | maul | pshaw |
| auger | naught | raw |
| augment | nautical | saw |
| august | ought | slaw |
| author | pawn | straw |
| autocrat | raucous | thaw |
| awe | saunter | withdraw |
| awkward | taught | yaw |

5. Read aloud slowly the following sentences:

All saw that the law must be withdrawn.
The audience sauntered out of the hall.
An autocrat is always haughty.
The author took a long jaunt.
The nautical battle was fought at dawn.
He almost caught the ball.
The jackdaws cawed raucously in the orchard.

The ball struck the gaunt man on the jaw.
She taught her auburn-haired daughter.
The auctioneer brought out a showy gewgaw.

6. Memorize and practice aloud the following passage, featuring the broad a sound:

*The Auctioneer and the Pawnbroker*

A large audience had already assembled when the auctioneer brought out what appeared to be a mere gewgaw — a sort of nautical clock. But he lauded the piece as auctioneers always do, and told his gawking auditors that it ought to bring a high price. "The buyer," he continued in a loud voice, "is almost sure to be rewarded." Among those who had sauntered into the auction hall was an austere and haughty pawnbroker, who gnawed his moustache and ironically clapped his hands by way of applauding the auctioneer's comment about reward. "What gall!" muttered the haughty pawnbroker, "what raw balderdash! Almost sure to be rewarded, indeed!" At this all of the crowd, which had been pawing the article, grinned broadly. Just then a gaunt, gawky fellow from a corner dawdled up toward the auctioneer and bid a quarter for the gewgaw. "Going, going, gone!" said the auctioneer jauntily. Well, it turned out that the raw youth knew his business. The piece had been lost track of since being pawned by a pauperized Northumbrian autocrat, but was listed and sought by antiquarians at two thousand dollars. The moral is that not all that glitters is trash.

*The Short A Sound*

The short a sound (as in at, hat) is represented by a, and ea (bear, swear).

The sound is produced by raising the front tongue slightly, with moderate tension, placing the teeth about a finger's thickness apart, spreading the lip corners moderately, and focusing the breath forward in the mouth.

### *The Short A Faults*

The first fault to be noted is the substitution of the Italian a sound for the short a sound, which results in such pronunciations as "ahrow" for "arrow," "nahrow" for "narrow," etc.

The fault is due to relaxing the mid tongue too much, opening the teeth too widely, and failing to spread the corners of the lips sufficiently.

Another error, closely related to the above, is a substitution of the short o sound for the short a sound. This results in such pronunciations as "hot" for "hat," "lond" for "land," etc.

The fault is due to the same reasons as those for the Italian a substitution, the only difference being that the quantity, i.e., the duration, of the short o is somewhat slighter.

A third fault affecting the short a is the substitution of the short e for the short a. This produces such pronunciations as "heppy" for "happy," "rescal" for "rascal," and the like.

The mistake is due to raising the back tongue too high, spreading the corners of the lips too widely, and tensing the muscles of the tongue and the lower jaw too much.

One more short a fault is a very disagreeable "flattening" of the sound. This is illustrated by the pronunciations "haand" for "hand," "staaf" for "staff."

The fault is due to an unwarranted elongation of the sound, with exaggerated tension of the jaw, cheek and tongue muscles. The "flat" short a is frequently made more disagreeable by directing the breath current into the nasal chambers and closing the nasal outlet, thus giving the vowel a "twang" as it is sometimes called.

The breath should be focused in the mouth, not in the nose. And, of course, the short a should be short in quantity as well as quality.

*Exercises for the Short A*

1. Produce the short a sound distinctly six times.

2. Produce carefully five times the group of three sounds, Italian a (as in arm), broad a (as in all), and short a (as in at). Observe that the teeth come closer together, the tongue rises slightly higher, and the muscular tension of the lips, tongue, and cheeks increases as one proceeds from the first to the last member of the group.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the short a of the first member and the short o of the second member of each pair:

| | | |
|---|---|---|
| add — odd | knack — knock | shack — shock |
| cap — cop | lap — lop | slap — slop |
| crack — crock | pad — pod | tap — top |
| flag — flog | sap — sop | valley — volley |

4. Pronounce aloud the following pairs of words, distinguishing clearly between the short a of the first member and the Italian a of the second member of each pair:

| | | |
|---|---|---|
| at — arm | hat — heart | pack — park |
| bat— barn | jam — jar | sat — sardonic |
| fat — farm | lamb — lard | vat — varnish |
| gas — garb | man — mark | whack — wand |

5. Pronounce aloud the following pairs of words, distinguishing clearly between the short a of the first member and the short e of the second member of each pair:

| | | |
|---|---|---|
| back — beck | batter — better | sat — set |
| bad — bed | fad — fed | sad — said |
| band — bend | had — head | spanned — spend |
| bat — bet | ham — hem | vast — vest |

6. Pronounce aloud carefully the following words:

| | | |
|---|---|---|
| abduct | aqueduct | hasp |
| abject | arid | jam |

| | | |
|---|---|---|
| abrupt | aspire | janitor |
| accept | assemble | lamp |
| act | atlas | land |
| add | atom | mansion |
| advance | attic | marry |
| affect | avenue | nab |
| afford | axe | pan |
| agile | back | pasture |
| alley | band | rack |
| amble | can | raft |
| ambush | candle | sample |
| andiron | damp | sanitary |
| ankle | dangle | tackle |
| answer | family | tandem |
| apple | gamble | vanish |
| appetite | gather | vapid |

7. Read aloud slowly the following sentences:

His attention was attracted by the rattling wagon.
The scout master approved of camps and athletics.
Acting upon sound advice, the assembly adjourned.
The apples were stacked at the back of the stand.
He admired the attitude of the examining attorney.
The clasp was attached at an angle.
The atmosphere was damp and clammy.
The captain and the adjutant ambled along the avenue.
They did not manage to catch up with the carriage that afternoon.
An accidental adventure happened after her arrival.

8. Memorize and practice aloud the following passage, featuring the short a sound:

*The Cat and the Can*

An amusing adventure happened to Nancy, our black cat, one afternoon. Ambling along the alley which adjoins the pantry, her attention was attracted to what appeared to be a glass can of cream. Actually it was applesauce, but Nancy was not so acute as to ascertain this fact at once. The cat

approached the can, aspiring to sample the brand and then to act according to the demands of the situation. Into the ample neck of the can she advanced a paw, and then passed her head through in addition. At that moment she fancied she heard the master approaching and attempted to decamp. But that task was hard to accomplish. She tried to yank back out of the can. Alas, the action was futile. Rather than remain captive, she began to lament aloud. Thereupon, the master ran to her assistance, and had to crack the can to release her. Nancy adjourned rapidly to her camp in the attic, swearing in cat language never again to assault alluring cans in the pantry.

### *The Intermediate A Sound*

The intermediate a sound (as in bath, class, chance, laugh) is represented by a and au.

This sound is employed by comparatively few people in the United States. The great majority use the short a in those words which permit the use of the intermediate a. This is not generally considered to be faulty.

The name, intermediate a, is derived from the fact that the sound is midway between the Italian a and the short a, both in the character of the sound and the position of the organs. To produce the sound the middle of the tongue is slightly raised from the very low Italian a position, and the teeth and lips are not so widely opened. On the other hand, the tongue is lower, and the teeth and lips more widely separated, than for the short a. One can best get a sense of the value of the sound by trying it between its two relatives in three such words as "ăt-pȧss-ärm," or "ärk-pȧth-ām."

The use of the sound is limited to a comparatively small number of words, where it occurs before the sounds of f, s, th, and n; but by no means regularly even under these conditions. Indeed, considering the aim of our

present study the intermediate a might be omitted entirely. However, it is a very agreeable sound when skillfully expressed; and the practice of it serves admirably to counteract the over-elevation of the tongue which produces flatness of the short a.

### *The Intermediate A Faults*

One fault associated with the intermediate a is the substitution for it of the Italian a sound. Thus, "tåsk" becomes "täsk," "clăss" becomes "clăss," etc. This mistake subjects the speaker to ridicule for affectation.

The fault is due to the fact that the tongue is too low, and the lips and teeth too far apart.

Another fault is awkwardness, self-consciousness, usually combined with inconsistency of quality, in the use of the sound.

If the student is accustomed to using short a in the group of words listed in exercise 2 below, and if he finds the intermediate a especially difficult to acquire, there seems to be no valid reason why he should not continue to use the short a, providing it is free from flatness and nasality.

### *Exercises for the Intermediate A Sound*

1. Pronounce aloud the following groups of words, distinguishing betweeen the short a of the first, the intermediate a of the second, and the Italian a of the third member of each group:

| | |
|---|---|
| at — bath — art | mad — mask — mark |
| fat — path — dark | rack — clasp — barn |
| lap — laugh — lard | man — chant — guard |
| cat — grasp — charm | stack — dance — part |

2. Pronounce aloud the following list, which includes most of the frequently used words in which the intermediate a sound is employed:

| | | |
|---|---|---|
| advantage | clasp | land |
| after | class | last |
| and | command | laugh |
| answer | contrast | mask |
| ask | dance | mass |
| aunt | draft | mast |
| bask | drama | master |
| basket | fancy | nasty |
| bath | fast | Nebraska |
| blast | flask | pass |
| branch | France | past |
| brass | gasp | rasp |
| can't | glance | shaft |
| cast | glass | staff |
| castle | grant | stand |
| chaff | grasp | task |
| chance | grass | vast |
| chant | half | wrath |

3. Read aloud slowly the following sentences:

She asked him to pass her a glass of water.
The class grasped at the chance for a holiday.
The ship-master issued his commands in a rasping voice.
There are only a few vast castles in France.
He who laughs last laughs best.
The girl's aunt asked her to answer one question.
The hospital staff rushed forward after the blast.
The basket was half filled with grass.
He was slow to grasp his advantage.
Most of the dancers in the vast hall were masked.

4. Memorize and practice aloud the following passage, featuring the intermediate a sound:

*An Advantage to Be Grasped*

To the American masses a chance to visit Europe is an advantage to be eagerly grasped. They fancy the contrast between the land of the past and the land of the present and future. They ask for nothing better than to pass a few weeks

visiting castles, glancing at the paintings of the masters, buying old brasses, dancing or sipping an occasional glass of wine among the laughing peasants of France or Italy. They love to wander along the grass-bordered paths of rural England, after visiting the home of the master dramatist at Stratford. Or they delight to hear the choir boys chant, and the Mass celebrated, in one of the vast English cathedrals. And people no longer gasp at the task of crossing the ocean. For even in nasty weather, one can bask in comfortable lounges, or dance on glass-enclosed decks, while the vast, deep-draught modern ship advances smoothly under the command of a competent staff of officers. Granting that one has sufficient funds, one can't ask for a more delightful way of passing a vacation.

### *The Long A Sound*

The long a sound (as in ate, bake, display) is represented by a, ai (aid, rain), au (gauge), ay (day), ea (great), eigh (eight, freight, weigh), ey (convey).

The sound is produced by placing the teeth about a quarter of an inch apart, raising the front tongue well up toward the hard palate, spreading the lip corners very wide, and focusing the breath well forward in the mouth.

It may be well to note that when the long a sound is slowly produced it displays a diphthongal character, consisting of the short e, followed by the short i. But while this suggestion may be helpful to those who find difficulty in producing the correct value, it is to be observed that the American long a sound is regularly so compact as to give practically no evidence of the upward shift of the tongue which is involved in the diphthongal long a as used in England.

### *The Long A Faults*

A fault associated with the long a sound is the substitution for it of a sound closely approximating the

short a. This results in such pronunciations as "rack" for "rake," "lack" for "lake," etc.

The fault is due to too low a position of the jaw, too low and lax a tongue position, and an insufficient spread of the lip corners.

Another long a fault is the substitution for it of a sound approximating the short e, resulting in "bell" for "bail," "kek" for "cake," etc. In this connection it is interesting to note the frequent appearance in some European countries of advertisements of "keks," such as "Leibnitz Keks," for example. This indicates, of course, the way in which our word "cakes," having been "borrowed," is pronounced.

This substitution of the short e for the long a is due to a jaw and tongue position which is even lower than that which results in the short a substitution; together with an even more inadequate spreading of the lip corners. To make long a the mid tongue must be well up toward the hard palate, and the lip corners widely spread. Only one sound, that of long e, requires a wider spread of the lip corners.

Another long a fault is the substitution of the diphthongal long i sound. This error is commonly associated with so-called "Cockney" (London dialect) speech. It results in such pronunciations as "ige" for "age," "file," for "fail," "tike" for "take," etc.

The error is due to starting the sound with the tongue and jaw in the extremely low position required for the Italian a sound, which is the first element of the long i diphthong, and then raising the tongue and jaw into a position higher than that required for the long a, with a resulting short i, which constitutes the second element of the long i diphthong.

*Exercises for the Long A Sound*

1. Produce distinctly six times the long a sound, avoiding the shift of tongue which gives the short e-short i sequence, i.e., the diphthong effect.

2. Produce five times the group sequence, as follows: Italian a (as in barn), short a (as in at), and long a (as in ate). Note especially the gradual raising of the tongue and jaw, the bringing closer of the teeth, the wider spreading of the lip corners, and the focusing of the breath farther forward as one proceeds from the Italian a through the group to the long a. It is desirable to use a mirror in making this observation.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the long a of the first and the short a of the second member of each pair:

| | | |
|---|---|---|
| ate — at | gape — gap | rain — ran |
| bait — bat | hate — hat | rate — rat |
| cane — can | lame — lamb | sake — sack |
| fain — fan | pain — pan | take — tack |

4. Pronounce aloud the following pairs of words, distinguishing clearly between the long a of the first and the short e of the second member of each pair:

| | | |
|---|---|---|
| bail — bell | flame — phlegm | late — let |
| dale — dell | gate — get | main — men |
| date — debt | haven — heaven | mate — met |
| fade — fed | laid — led | rake — wreck |

5. Pronounce aloud the following pairs of words, distinguishing clearly between the long a of the first and the long i of the second member of each pair:

| | | |
|---|---|---|
| braid — bride | fray — fry | laid — lied |
| day — die | grained — grind | mate — might |
| dray — dry | hate — height | may — my |
| flay — fly | lake — like | rate — right |

6. Pronounce aloud distinctly the following words:

| | | |
|---|---|---|
| able | bait | array |
| acorn | bake | bay |

| | | |
|---|---|---|
| acre | bale | clay |
| age | cage | convey |
| aged | came | day |
| agent | cape | dismay |
| aging | date | display |
| ague | fail | dray |
| aid | fame | flay |
| aim | gain | gay |
| aimless | gait | gray |
| ale | haste | hay |
| alias | laid | inveigh |
| alien | mate | jay |
| ancient | nation | lay |
| angel | neighbor | may |
| aorta | pain | neigh |
| ape | rated | play |
| apex | stain | pray |
| apish | station | ray |
| April | taken | slay |
| apricot | tame | spray |
| aqueous | vapor | stay |
| area | waver | tray |
| atheist | waist | weigh |

7. Read aloud slowly the following sentences:

They did not display any patriotism.
At eight o'clock the ship's mate came into the station.
The crates were dumped from the dray into the highway.
His neighbor gained by taking hasty strides.
On the stated date the nation failed to pay.
The famous legal array dismayed the alien.
Did she say she would make a cake or a cape?
The bait lay on the stained clay.
The hay was placed on the scales.
The display was planned for April and May.

8. Memorize and practice aloud the following passage, featuring the long a sound:

*Chain Stores Gain Trade*

The chain store idea has invaded the nation. Every state in our great area displays and blazons the signs of this latest type of sales organization. If a lady wants a cake or a waist she betakes herself to a chain store. If a gay blade wants a cocktail shaker he makes his purchase at a chain store. Daily the chain store is gaining friends and taking over the trade of the nation. The statement may also be made that it has come to stay, for an organization that saves waste, that caters to the masses, and maintains a high grade of service deserves to remain. Surely, if the great laboring class is able to make its pay go farther by patronizing chain stores, it will not fail to sustain this patronage. One may safely state that the isolated wholesale as well as retail stores are fated to give way before the invasion of large scale selling methods.

## *The Long E Sound*

The long e sound (as in eve, penal, decree) is represented by e, ea (eat, bean), ee (keep, flee), ei (receive), eo (people), ey (key), i (machine), ie (believe), oe (phoenix), uay (quay), ue (Portuguese).

The sound is produced by pressing the edges of the whole front of the tongue, except the tip, against the hard palate, drawing back the mouth corners as far as possible, tensing the muscles of the tongue, cheeks and lips, bringing the teeth almost into contact, and focusing the breath far forward in the mouth. The sound results from expelling the breath through the shallow channel along the center of the tongue.

## *The Long E Faults*

A fault associated with the long e is the substitution of the short i sound. As a result, words such as "beat," "deep," and "leap" become "bit," "dip," and "lip."

The error is due to placing the tongue too low, allowing the teeth and lips to open too far, and to an insufficient tension of the tongue, lip and cheek muscles. The long e is what might be called an extreme sound; the middle and back of the tongue are at the highest point, the muscular tension is greatest, and the spread of the lip corners is most marked as compared with positions and tension for the other vowel sounds.

Another fault associated with the long e sound is the substitution of the short u, or the neutral vowel sound (see p. 161), which so closely resembles the short u. This substitution is most apt to occur where the long e sound is required in an unstressed syllable. For example, such a word as "believe" is faultily pronounced "bulieve," "receive" is pronounced "ruceive," etc.

The mistake is due to a lowering of the organs, and a relaxation of the muscular tension even more pronounced than was the case in the short i substitution mentioned above.

*Exercises for the Long E Sound*

1. Produce the long e sound distinctly six times. Note the sensation of crowding the tongue against the hard palate, and stretching wide the corners of the lips. The mirror should show a noticeable upturn of the lip corners.

2. Pronounce aloud the following pairs of words, distinguishing clearly between the long e of the first member and the short u of the second member of each pair:

| | | |
|---|---|---|
| beet — bulk | heat — hunt | kneel — knuckle |
| deep — dull | heel — hull | leave — love |
| feet — fun | jeer — jump | meat — mud |
| greet — grumpy | keen — cunning | read — ruddy |

3. Pronounce aloud the following pairs of words, distinguishing clearly between the long e of the first member and the short i of the second member of each pair:

| | | |
|---|---|---|
| cream — crib | greet — gri | meal — mill |
| deem — dim | heed — hid | reveal — ripple |
| feel — fill | keen — kin | secure — sickness |
| free — frisk | least — list | teamster — tipple |

4. Pronounce aloud distinctly the following words:

| | | |
|---|---|---|
| each | bean | agree |
| eager | beet | decree |
| eagle | believe | degree |
| ear | dean | fee |
| easel | deed | flee |
| east | feel | free |
| easy | feet | goatee |
| eat | fever | guarantee |
| eaves | gear | he |
| ebriety | heal | jamboree |
| economy | heap | key |
| edict | keen | knee |
| eel | leap | lea |
| egress | leave | lessee |
| elongate | niece | levee |
| emend | piece | me |
| enough | police | plea |
| equestrian | priest | quay |
| eradicate | queer | sea |
| erase | ravine | she |
| erosion | recede | skee |
| evaluate | receive | spree |
| even | steam | tea |
| eventually | tremor | tree |
| evoke | weed | we |

5. Read aloud slowly the following sentences:

He did not guarantee to keep the key.
She declared she would leap from the tree.
Beyond the quay the sea was a deep green.
Eventually be began to economize.
The priest believed in pleading for freedom.
The eagle flew easily against the breeze.

Even the police agreed with the edict.
Each one was eager to receive offers of peace.
Erosion had made a deep ravine.
It is easy to keep an even temperature with steam heat.

6. Memorize and practice aloud the following passage, featuring the long e sound:

*Healed by Sleep*

Chief Engineer Breed of the heating department was feeling keenly depressed. And one evening he asked two or three of his colleagues if they had seen anything peculiar about him. These people had, indeed, perceived that the chief engineer had what appeared to be a deep-seated disease of the nerves. He received their decision with keen disbelief, but he agreed to see Doctor Leeman, the nerve specialist, and to rely upon his treatment. In keeping with his agreement, he betook himself to the doctor without delay. After peering out of his deep-set eyes at the engineer for a brief time, Doctor Leeman remarked, "Not sleeping extremely well these nights, eh, Breed?"

"I don't believe in sleeping much before two or three o'clock," replied the engineer.

"Hmmm! Eating enough to keep an eagle keen?"

"I eat lots of green stuff; no meats or sweets," rejoined Breed.

"Smoking many of these?" queried the doctor, reaching toward a neat sheaf of weeds in a green box.

"I leave them alone."

"Good! Now we'll try sleeping from eleven to seven, and see what results we achieve."

"That's easy enough, but I don't believe it will help me."

"And you'll take this prescription after each meal," continued Doctor Leeman, meantime grinning cheerfully as he wheeled toward his desk.

A few weeks later, one of the colleagues of Breed met Doctor Leeman and remarked eagerly, "Breed seems to be completely recovered. That's real medicine you prescribed for him."

Doctor Leeman winked. "Between you and me the medi-

cine you refer to was colored water," said he. "It's the sleep that's healing him."

### *The Short I Sound*

The short i sound (as in it, hill, penny) is represented by i, e (pretty), ee (been), ie (sieve), o (women), u (business), ui (guilt), y (hymn, busy).

The sound is produced in a manner very similar to that used for the long e sound. The only changes for the short i are a slight lowering of the tongue, slightly less spread of the lip corners, and a relaxation of the muscular tension of the tongue, cheeks and jaw. If difficulty is experienced in making either sound, it will be found helpful to start with the position for the other as a means of approach.

### *The Short I Faults*

A fault associated with the short i sound is the substitution of the long e. This results in such pronunciations as "beet" for "bit," "eat" for "it," "sleep" for "slip," etc.

The error is due to raising the tongue too high, spreading the lip corners too wide, and tensing the tongue, cheek and jaw muscles too much.

Another short i fault is the substitution of the short e for the short i, resulting in "rense" for "rinse," "set" for "sit," "sence" for "since," etc.

This error is due to dropping the tongue too low, relaxing the tongue, cheek and jaw tension too much, and opening the mouth too much.

A third short i fault is the substitution of the long i for the short i. This results in pronouncing such words

as "fragile," "genuine," "puerile," etc., with a long i sound instead of a short i sound.

The fault is due to starting the short i sound with the tongue, teeth and lips in the low and open position required for the Italian a sound (see p. 119), and then shifting quickly into the short i position proper, as indicated above. To avoid the substitution of long i the preliminary position of the organs should be omitted. It may be added that this substitution, and others, may in some cases be due to a faulty idea of the correct pronunciation of the words in question rather than to inability to produce the required sound.

### *Exercises for the Short I*

1. Produce the short i sound distinctly six times.

2. Produce the short i, followed by the long e, five times each. Note the pressing upward of the tongue, and the tensing of the tongue and other mouth muscles as you change from the short i to the long e position.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the short i of the first and the long e of the second member of each pair:

| | | |
|---|---|---|
| bit — beet | hit — heat | lick — leak |
| fit — feet | it — eat | mid — meed |
| flit — fleet | kin — keen | nil — kneel |
| grit — greet | knit — neat | pill — peel |

4. Pronounce aloud the following pairs of words, distinguishing clearly between the short i of the first and the short e of the second member of each pair:

| | | |
|---|---|---|
| bin — Ben | hid — head | lid — led |
| din — den | inquire — enquire | mitt — met |
| fin — fen | jill — jell | nick — neck |
| gin — Jen | kin — ken | pick — peck |

5. Pronounce aloud the following pairs of words, distinguishing clearly between the short i of the first and the long i of the second member of each pair:

| | | |
|---|---|---|
| bill — bile | is — eyes | miss — mice |
| dim — dime | jib — jibe | pin — pine |
| fin — fine | knit — knight | rip — ripe |
| hit — height | lick — like | sit — sight |

6. Pronounce aloud carefully the following words:

| | | |
|---|---|---|
| idiom | been | bumpy |
| idiot | clip | busy |
| ignite | dipper | cosy |
| ignoble | flitting | curly |
| ignorant | genuine | easy |
| ignore | guilty | flimsy |
| ilk | hindrance | frisky |
| ill | jimmy | funny |
| illumine | kinsman | gummy |
| illusion | lip | happy |
| image | lisp | hilly |
| imbibe | lit | humpy |
| imitate | mirror | jumpy |
| immense | mitten | lively |
| immerse | nickle | lusty |
| immoral | pink | many |
| impart | primp | merry |
| impeach | quibble | mournfully |
| implicate | quick | needy |
| impose | quiz | opportunity |
| inbred | riddle | poppy |
| include | rim | pretty |
| indent | ripple | rusty |
| index | sister | snappy |
| Indian | tick | taffy |

7. Read aloud slowly the following sentences:

This image is only an illusion.
His ignorance is inborn and inbred.
The little women were primping in front of the big mirror.

He ignored an opportunity to inherit an immense fortune.
The minister was ill for six weeks.
Industry improved during his administration.
His sister was interested in English literature.
The magistrate intended to visit the hill country of India.
The walls of the building were stippled with gilt.
The clipper ship flitted hither and thither.

8. Memorize and practice aloud the following passage, featuring the short i sound:

### *A City's Visibility*

A familiar bit of Biblical wisdom informs us that a city which is situated on a hill cannot be hid. It is interesting in this connection to observe that New York City, in spite of its not being situated on a hill, is arising in such towering immensity that it fulfills the conditions of the Biblical city. Indeed, some of New York City's sky-scraping and imposing buildings are as visible as if imposed upon little mountains. This visibility is of immense interest to the millions who live in the city and its immediate vicinity. And it is even more impressive to the many additional visiting millions. By day the pinnacles stimulate and inspire the imagination. By night the innumerable windows twinkle with their illumination, creating a veritable imitation of fairyland. All this is visible from a distance. Some imaginative citizens are inclined to think that in case of invasion the city's lofty eminence would be inimical to our interests. It is possible that the Biblical writer was thinking of such a situation in stating that a city which is built upon a hill cannot be hid.

### *The Short E Sound*

The short e sound (as in end, belt) is represented by e, a (any, many), ai (said), ay (says), ea (leather), ei (heifer), eo (leopard), ie (friend), ue (guest).

The sound is produced by raising the tongue blade to a position slightly lower than for the short i, spreading the

lip corners slightly, and placing the teeth about half an inch apart. The tongue and cheek muscles are moderately relaxed, and the breath is focused forward in the mouth.

### *The Short E Faults*

A common fault in connection with the short e is the substitution for it of the short i sound. This results in such pronunciations as "ingine" for "engine," "git" for "get," "stiddy" for "steady," "yit" for "yet," etc.

The mistake is due to raising the tongue a little too high, spreading the lip corners too far, bringing the teeth too close together, and tensing the mouth muscles a little too much. It is to be noted that while short i is a more open and relaxed sound than is long e, the short e sound is even more open and relaxed than the short i. Roughly speaking, the short e sound requires a tongue position and a tension of the mouth muscles about midway between the high, tense long e and the low, relaxed Italian a sounds.

Another short e fault is the substitution for it of the short u sound. This substitution results in such pronunciations as "burry" for "berry," "murry" for "merry," "governmunt" for "government," etc.

This error is due to reasons almost the opposite of those which result in the substitution of short i for short e. To be specific, the tongue is too low, the lip corners too close, and the teeth too far apart.

A final short e fault is the substitution for it of a vowel sound closely approximating the long a. Thus, such words as "dead," "head," "led," etc., are pronounced very much like "daid," "haid," and "laid."

The fault is due to too extreme a widening of the lip corners, drawing together of the teeth, raising of the

mid tongue, and tensing of the tongue, cheek and jaw muscles.

*Exercises for the Short E Sound*

1. Produce distinctly the short e sound six times.

2. Produce the short e and the short i alternately five times each. Be careful not to substitute the long e for the short i sound in this exercise; remember especially that the tongue is not so high and tense for the latter as for the former of these two sounds.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the short e of the first member and the short u of the second member of each pair:

| | | |
|---|---|---|
| bet — but | fen — fun | lever — lover |
| crest — crust | guest — gust | many — money |
| desk — dusk | hem — hum | pen — pun |
| empire — umpire | knell — null | rest — rust |

4. Pronounce aloud the following pairs of words, distinguishing clearly between the short e of the first and the long a of the second member of each pair:

| | | |
|---|---|---|
| best — baste | jell — jail | red — raid |
| den — Dane | let — late | sever — saver |
| fen — fane | men — mane | tell — tale |
| hem — hame | pest — paste | wet — wait |

5. Pronounce aloud distinctly the following words:

| | | |
|---|---|---|
| ebb | emblem | knell |
| ebony | empire | lend |
| eccentric | endless | level |
| echo | epicure | meadow |
| ecstasy | errand | meant |
| eddy | error | mellow |
| edge | etiquette | nest |
| edible | exact | never |
| edifice | ever | pencil |
| educate | belt | penny |
| effigy | bent | quest |

| | | |
|---|---|---|
| effort | crest | rescue |
| elegant | delve | sever |
| elegy | fresh | temper |
| elephant | gentle | tended |
| elocution | guest | very |
| else | heavy | welcome |
| embalm | jelly | zephyr |

6. Read aloud slowly the following sentences:

Everyone else was helping to exonerate her.
His enthusiastic efforts were very welcome.
Seven men were sent to investigate the education methods.
His slender friend bent over the edge of the eddy.
The member intended to express himself with exactness.
Education tends to develop gentility.
It was an effort for the old gentleman to lend seventy-five cents.
The meadow was heavily scented by the fresh hay.
She kept the yellow pencil in the desk.
Many emblems were engraved on the edge of the tablet.

7. Memorize and practice aloud the following passage, featuring the short e sound:

*You Never Can Tell*

Young Jenkins was a clever, intelligent fellow, and possessed several vestiges of energy. But he was very erratic. When he entered college, his friends said, "He'll never get through." His college education tended to be without system. Yet he held on and kept his head above water. At the end of three years an elderly relative died and left him a comfortable inheritance. The pessimistic friends then gave vent to expressions of hopelessness about Jenkins, all relegating him to pleasure's quests and the Devil's errands. Instead, he commenced to steady himself, to put forth better and more successful efforts. Finishing his academic education creditably, he entered an engineering school. Here professors and students held him in respect, for he delved with zest into the hardest problems of

electricity, which especially interested him. His talents had found their level. After getting his engineering degree, he accepted a splendid position as a testing engineer with every prospect of exceptional advancement. As Bernard Shaw says, "You never can tell, sir, you never can tell."

### *The Long I Sound*

The long i sound (as in ice, pipe, cry) is represented by i, ai (aisle), eigh (height), ie (die), igh (sigh), ui (guile), uy (buy), y (try), ye (rye).

The long i sound is a diphthong; i.e., it is composed of two elements: Italian a (as in arm) and short i (as in inch). These two sounds are produced in such close succession as to seem but a single sound. Since both of the component factors have already been presented, it will be unnecessary to elaborate on the method of producing the long i further than to state that the shift from the Italian a position to the short i position is ordinarily very rapidly made. When, however, the long i sound occurs at the end of a word, the diphthongal character tends to be somewhat more noticeable than when the sound is used in an initial or medial position. In other words, the shift is not quite so rapid for terminal long i.

### *The Long I Fault*

Aside from varying degrees of indistinctness, which is apt to obscure any vowel sound, there is only one noteworthy fault associated with the production of the long i. This is an exaggeration of the diphthongal character of the sound, resulting in such pronunciations as "la-i" for "lie," "ba-i" for "buy," etc.

The mistake is obviously due to making the shift from the Italian a position to the short i position too slowly.

*Exercises for the Long I Sound*

1. Make the sound of Italian a, merging it into the short i sound six times, slowly. Repeat the exercise, using a quick shift so as to produce the unified effect of the long i sound (as in ice).

2. Pronounce aloud distinctly the following words:

| | | |
|---|---|---|
| aisle | bite | buy |
| eye | crime | cry |
| iambic | dive | descry |
| Iberian | enlighten | dry |
| ibex | file | fly |
| ice | flight | guy |
| icicle | grimy | high |
| idea | height | imply |
| ideal | inspire | lie |
| identical | knight | my |
| identify | lively | nigh |
| iodine | mine | pie |
| Ionic | nine | ply |
| irate | primary | pry |
| ire | quiet | rye |
| iris | rhyme | sigh |
| Irish | strike | sly |
| iron | strive | spry |
| irony | tight | spy |
| island | time | thigh |
| isle | tire | tie |
| isolate | vibrate | try |
| italic | vile | vie |
| item | vital | why |
| itemize | wine | wry |

3. Read aloud slowly the following sentences:

The irate Irishman tried irony.
The fly alighted high on the side of the wall.
The island was isolated by nine miles of water.
He was inspired to try for the prize.
The sign, "Step Lively," strikes the eye.

His notoriety was identified with high crimes.
Ivy twined round the Ionic column.
You can buy the identical chimes in Ireland.
Her entire life was associated with high ideals.
The words "fly" and "ply" rhyme ideally.

4. Memorize and practice aloud the following passage, featuring the long i sound:

*Crime in the Lime Light*

At the present time the crime play is highly popular in our finest theaters. Vice, license, the spiciest offenses against society are the high lights in these violent modern plays. Writers with an eye to success are striking while the iron is hot. Hardly a night goes by without a bright new sign lighting the sky and announcing the arrival of a riotous new drama of crime. Still, the lively demand vies mightily with the supply. The sole rival for high honors is the vibrating musical piece, which strikes the eye and glorifies delightful feminine sprites. Tired business men, minus their wives, buy out these shows night after night. Isolated writers of serious fibre try to vie with the crime and jazz composers, but the fight for idealism behind the footlights is well nigh fruitless. Meanwhile, wild diatribes and chiding will not supply finer plays. The bright side lies in the hope that society will in time desire a change from the present variety of entertainment.

## *The Long O Sound*

The long o sound (as in open, more, so) is represented by o, eau (bureau), eo (yeoman), ew (sew), oa (foam), oe (toe), ou (boulder), ough (though), ow (low).

The sound is produced by slightly elevating the mid tongue, thrusting forward the lips with moderate tension into an almost circular form of about the diameter of the first finger, and focusing the breath toward the middle of the roof of the mouth.

### *The Long O Faults*

A common fault associated with the production of the long o is the substitution for it of the broad a sound (as in all). Thus, we get such pronunciations as "awpen" for "open," "saw" for "so," "mawment" for "moment," "raw" for "row."

The fault is due to too low and lax a position of the tongue, too great an opening and relaxation of the lips, and the focusing of the breath too far back in the mouth.

Another fault connected with the long o sound consists in giving the sound a diphthongal effect, which is not in favor in America. This diphthongal type of long o starts with a short a (as in at), or an intermediate a (as in pass), and merges into a long o, or a long oo (as in boot). Thus, the pronunciation of such a word as "go" becomes something like "gaoo" or "gaow," a word such as "close" becomes "claoose," "poem" becomes "paoem," etc. Nothing is better calculated to rouse the "dander" of the average American than to hear this drawling variety of the long o sound.

### *Exercises for the Long O Sound*

1. Produce distinctly the long o sound six times, taking care not to shift the tongue from the original position required for the pure vowel effect as distinguished from the diphthong ending in the long oo.

2. Produce alternately, five times each, the long o sound (as in open) and the broad a (as in all).

3. Pronounce aloud the following pairs of words, distinguishing clearly between the long o of the first member and the broad a of the second member of each pair:

| | | |
|---|---|---|
| boat — bought | code — cawed | hole — hall |
| borne — born | coke — caulk | low — law |

| | | |
|---|---|---|
| coal — call | flow — flaw | row — raw |
| coat — caught | foal — fall | wrote — wrought |

4. Pronounce aloud the following words:

| | | |
|---|---|---|
| oak | bone | also |
| oar | cold | although |
| oasis | comb | blow |
| oath | crows | crow |
| oats | dose | dough |
| oboe | doting | flow |
| oblige | foam | go |
| ochre | four | glow |
| ode | glow | grow |
| old | goal | hoe |
| oleander | groan | know |
| olympic | hotel | low |
| omega | joke | minnow |
| omen | jovial | mow |
| only | lobe | no |
| open | local | Ohio |
| opinion | loan | pro |
| opiate | moment | roe |
| opium | motion | stow |
| opossum | notice | though |
| oral | post | toe |
| oriental | probe | tonneau |
| oval | rover | wallow |
| over | soul | willow |
| overcome | token | woe |

5. Read aloud slowly the following sentences:

They rowed the boat toward the coal barge.
For a moment he did not know his own opinion.
He posted notices in all the local hotels.
Her opening sentence was only a joke.
Cold air flows from the frozen Arctic oceans.
The nobleman obliged his guests by opening the old chateau.
The foam broke over the low coping.

The old man spoke no more.
No one chose to notice the woe-begone stowaway.
The local poet composed a glowing ode.

6. Memorize and practice aloud the following passage, featuring the long o sound:

*A Blow at the Socialists*

The town meeting in Elmora, Ohio, opened. An old democrat rose to the floor and proposed that the polls at the November election should open at eight and close at four. Heretofore, the local polls had opened earlier and closed later. Now, although no one supposed that the old man had any personal motive, his political opponents were of the opinion that any democratic proposal was open to suspicion. Opposition to the motion made itself known in a moment. The opening stroke of disapprobation brought before the assemblage a jovial republican, who told them that this motion was made only to oblige those who tended the polls. Democratic groans overwhelmed this overture, and the jovial fellow sat down.

Next came a copious dose of democratic oratory, which ended with the peroration of a glowing patriot, to the effect that a seven o'clock opening and a four o'clock closing of the polls meant that the state of Ohio would open the road to more glorious achievements. "Bravo!" roared the democratic chorus, while the opposition hosts groaned. A socialist then disclosed that the proposal was an overt blow at socialists since most of them worked in a local factory from seven to four-thirty. On vote the motion was lost.

*The Short O Sound*

The short o sound (as in on, hot) is represented by o, a (want, was), ow (knowledge).

The sound is produced by placing the organs in positions very similar to those required for the Italian a sound (as in arm). To be specific, the following directions for the Italian a should be followed, but in a slightly

less extreme degree, to make the short o sound: the throat is opened wide, the entire tongue is relaxed and very low, the teeth and lips are opened wide, all mouth muscles are relaxed, and the breath is focused at the back of the mouth. The chief noticeable difference between Italian a and short o is the shorter duration (quantity) of the latter.

### *The Short O Faults*

A fault associated with the short o is the substitution for it of the broad a sound (as in all, bought). Thus, words such as "coffee," "cot," and "offer," become "cawffee," "caught," and "awfer."

The error is due to drawing in the cheeks, with the consequent effect on the form of the mouth cavity, and to rounding the lips too much.

Another short o fault is the substitution for it of the closely related Italian a sound (as in arm). This error, while comparatively slight, produces a drawling effect. It is illustrated by such pronunciations as "naht" for "not," "saht" for "sot," etc.

The avoidance of the fault lies in opening the mouth slightly less, and using a shorter duration for the short o than for the Italian a sound.

### *Exercises for the Short O Sound*

1. Produce distinctly six times the short o sound, taking care to avoid the more open and prolonged Italian a.

2. Produce alternately, five times each, the short o and the Italian a sounds. It will be helpful in sensing the distinction if the Italian a sound is made with a somewhat stronger stress than is placed on the short o.

3. Pronounce aloud the following pairs of words, distinguish-

ing clearly between the short o of the first and the broad a of the second member of each pair:

| | | |
|---|---|---|
| box — balks | knot — nought | rot — wrought |
| cot — caught | nod — gnawed | sot — sought |
| don — dawn | pod — pawed | tot — taught |
| hock — hawk | pond — pawned | stock — stalk |

4. Pronounce aloud the following words:

| | | |
|---|---|---|
| obdurate | ocular | hop |
| obelisk | oddity | jot |
| object | offer | jocular |
| obligation | office | jostle |
| oblivion | omelette | knob |
| obscure | opera | knock |
| obsequy | opposite | knot |
| observant | opportunity | lock |
| obstinate | oxygen | mollify |
| obstruct | bond | polish |
| obtain | box | promenade |
| obtuse | commerce | robber |
| obvious | confer | rollicking |
| occasion | doll | soft |
| occupy | folly | solitude |
| octave | frolic | torrid |
| octopus | Gothic | toxin |

5. Read aloud slowly the following sentences:

The chocolate pot was on the top shelf.
He offered to obtain for her an opportunity.
They did not bother to stop at the office.
The odd oblong box was unlocked.
Progress on the novel was not very obvious.
During October commerce dropped off.
The object was to offer a common stock proposition.
Opposite the opera house his comrade stopped.
The robbers took a valuable copper goblet.
The occupants objected to the constant jostling.

6. Memorize and practice aloud the following passage, featuring the short o sound:

*Holiday Shopping*

Lots of people object to holiday shopping. Some object to the constant jostling of the motley mobs. Others are bothered by not knowing whether to stock up with clocks, dolls, copper pots, coffee urns, onyx rings, or other objects. The complexity of the problem is increased by the volume of possibilities which the shops offer. Many are opposed to shopping because they consider that the commercial interests have combined to make the holidays merely an opportunity to collect dollars. It is, indeed, obvious that the season of holly berries and conviviality conduces to the unlocking of the pockets.

Contrary to the policy of those who are convinced that Christmas shopping is folly is that of those who consider it a congenial occupation. These people promenade, and hop, and frolic and romp about the shops, making of their shopping a rollicking occasion. Often they do not drop many dollars into the coffers of the shops, but they obtain a lot of comradeship and gossip from the common flocking together of congenial souls. Possibly they buy an object occasionally to convince the shop-keepers of their honest intentions, or to satisfy their own consciences that they are not out merely to observe and be observed.

Then, to complete the catalog, it is proper to conclude with a third group. This consists of those who are not opposed to shopping, and are not obtrusively jolly about it. They constitute neither the top nor the bottom, but they drop into the shops in moderate numbers, thus sharing prosperity and contributing to the holiday profits.

*The Long U Sound*

The long u sound (as in use, cute, dew) is represented by u, eau (beautiful), eu (euchre, feudal), ew (few), ieu (lieutenant), iew (review), ue (rescue), ui (nuisance), yu (yule), you (your).

The sound is a diphthong, consisting of the short i followed very quickly by the long oo (as in boot). It is

begun with the organs in the position for the short i, which we have already studied (see p. 139). Instantly upon beginning the vocalization, the second element is produced by dropping the front part of the tongue and thrusting the lips forward with tension into a small circular form. The shift of position must be very rapid in order to avoid an excessive diphthong effect. The long u sound occurs in any position with respect to other sounds, except immediately after r in the same syllable. The use of long u in this relationship sounds rather awkward or affected; therefore, even in cases where the u vowel appears in the spelling, as in "rude," "crude," etc., the long oo sound is employed.

### *The Long U Faults*

The indiscriminate substitution of long oo for long u is, however, one of the common faults associated with the long u sound. This results in such pronunciations as "soot" for "suit," "toon" for "tune," etc.

The fault is due, of course, to the failure to provide the slight short i element required for the beginning of the long u.

Even more noticeable, if less prevalent, is the fault of exaggerating the diphthong effect of the long u, so that words such as "duty," "tune," and "suit" become something like "deooty," "teoon," and "seoot."

Two mistakes are involved in this fault. In the first place, the back tongue is raised too high and with too much tension, thus producing a long e instead of a short i beginning for the sound. In the second place, the shift to the long oo position is too deliberately made, thus overdoing the diphthongal effect of the long u sound.

*Exercises for the Long U Sound*

1. Produce distinctly six times the long u sound. The pronunciation of the pronoun "you" will serve to identify the correct value of the sound.

2. Produce alternately, five times each, the long u and the long oo sounds.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the long u of the first member and the long oo of the second member of each pair:

| | | |
|---|---|---|
| beauty — booty | feud — food | mute — moot |
| cue — coo | fuel — fool | pew — pooh |
| cutie — cootie | hue — who | suit — soot |
| due — do | mewed — mood | use — ooze |

4. Pronounce aloud the following words:

| | | |
|---|---|---|
| ubiquitous | usage | gewgaw |
| unicorn | use | humid |
| uniform | useful | mucilage |
| unify | useless | mule |
| union | usurp | munificent |
| unionist | usury | numerous |
| unique | utility | newly |
| unison | utilize | pneumatic |
| unit | utopia | pure |
| unitarian | beauty | reduced |
| unity | cubic | refuse |
| universal | cumulate | stupid |
| universe | cure | suitable |
| university | dubious | tube |
| upas | duty | tumult |
| uranium | fumigate | vehicular |
| usable | fury | viewed |

5. Read aloud slowly the following sentences:

His acute condition was cured by a unique method.
The university students united in tumultuous cheers.
The lady's suitor thought her beauty unusual.
The pneumatic tube for mail is very useful.

He accumulated a huge fortune by usury.
He viewed the furious tumult as a nuisance.
Each new unit was used with enthusiasm.
The duke was dubious regarding his duty.
It was stupid to refuse so unique an opportunity.
The tube was filled with pure mercury.

6. Memorize and practice aloud the following passage, featuring the long u sound:

*A Futile Tumult*

A few of the Universalists and Unitarians of Newtown became imbued with the idea that a union of their sects would be suitable. So they began sending communications to the newspapers in which they suggested the utility of uniting. At last a university president who was viewed as a Unitarian leader advocated fusion as the duty of the two groups of communicants. It would conduce, he argued, to reducing duplication with its futile expenditure, and would prove otherwise useful to humanity. The majority of Unitarians and Universalists had uniformly viewed previous hints as mere futuristic puling. But when this university individual assumed to advocate fusion, a furious tumult ensued. During the next few weeks a new miniature religious war between the unionists and the non-unionists became acute. Mutual charges of cupidity, usurpation, stupidity, and numerous other human weaknesses were spewed forth. Suddenly the furore ceased, and the previous situation of the Universalists and the Unitarians was resumed. Meanwhile the news bureaus had, as usual, utilized the futile tumult with huge satisfaction and some humor.

*The Short U Sound*

The short u sound (as in under, cutter) is represented by u, o (other, come), oe (does), oo (flood), ou (touch).

The sound is produced by raising the mid tongue, moderately tense, about half way to the hard palate, placing the teeth almost together, spreading the lip

corners fairly wide, and focusing the breath toward the middle of the mouth roof.

### *The Short U Faults*

A notable fault associated with the short u sound is the substitution for it of the broad a sound. This results in such pronunciations as "caught" for "cut," "sawper" for "supper," "awper" for "upper," etc.

The error is due to relaxing and lowering the tongue too much, rounding the lips instead of spreading the lip corners, and focusing the breath too far back in the mouth.

Another fault associated with the short u sound is the substitution for it of the short o sound or the closely related Italian a. This results in such pronunciations as "cop" for "cup," "robber" for "rubber," "lomp" for "lump," etc.

The mistake is due to reasons very similar to those which produce the broad a substitution, except that in the case of the short o or Italian a substitution the lips are not rounded. The short u sound is a middle sound, with respect to tongue position, tension, mouth opening, and focusing of the breath. It can not be made properly with the low tongue, open mouth, and slack muscle tension of either the broad a or the short o and Italian a sounds.

### *Exercises for the Short U Sound*

1. Produce distinctly six times the short u sound.

2. Produce five times the series, short u (as in up), short o (as in on), broad a (as in all). Notice how the tongue drops, the mouth opens, and the sounds recede toward a back position in the mouth as you proceed from the short u, through the short o, to the broad a sound.

3. Pronounce aloud the following pairs of words, distinguishing clearly between the short u of the first and the broad a of the second member of each pair:

| | | |
|---|---|---|
| bubble — bauble | dub — daub | nut — naught |
| buck — balk | fun — fawn | pun — pawn |
| cruller — crawler | gull — gall | rut — wrought |
| cut — caught | hull — haul | tuck — talk |

4. Pronounce aloud the following pairs of words, distinguishing clearly between the short u sound of the first and the short o sound of the second member of each pair:

| | | |
|---|---|---|
| bus — boss | hut — hot | nut — not |
| cluck — clock | jut — jot | ruck — rock |
| cunning — conning | lust — lost | sputter — spotter |
| dull — doll | muss — moss | suck — sock |

5. Pronounce aloud the following words:

| | | |
|---|---|---|
| ugly | unwrap | gun |
| ulcer | uplift | hustle |
| ulster | upset | jumble |
| ulterior | upward | knuckle |
| ultimate | urban | lubber |
| ultra | us | mumble |
| umber | usher | muscle |
| umbra | utmost | nourish |
| umbrage | utter | plum |
| umbrella | blood | ruddy |
| umpire | buff | ruffle |
| unable | bundle | rugged |
| unbalance | clutter | something |
| uncouth | courage | subway |
| unction | crumble | surplus |
| under | double | sustain |
| undergo | dull | tough |
| untruthful | flutter | truck |

6. Read aloud slowly the following sentences:

The pump had just begun to do double service.
The old couple were urged to untie the bundle.

His uncle was unable to understand the suggestion.
He supposed he was coming among other ushers.
An uncouth upstart had run up the stairs.
The ruddy urchin mumbled under his breath.
She looked funny with an umbrella up in the subway.
With bloody knuckles he struck another blow.
Something must be done to support public charity.
She was unable to undertake such a rough voyage.

7. Memorize and practice aloud the following passage, featuring the short u sound:

*Rustic Luxury*

My cousin and I had been hunting in the lumber country along the upper reaches of the Hudson for a couple of months. Luck had done nothing much to encourage us, so we buckled up our duffle bags, slung our guns upon our shoulders, and plunged among the muddy trails homeward. The floods had just inundated this rough country, and it took courage and sturdy muscles to struggle along the muck-covered paths. But though our gunning had been unsuccessful, and our tough journey back ruffled our blood, we stumbled unexpectedly upon one oddity which gave us something to wonder about for months afterward.

Coming one evening at dusk to a substantial upland clearing, we judged that it must be inhabited. Sure enough, my cousin soon nudged me with the butt of his gun and pointed to a rough hut among the trees surrounding the stumpy clearing. We hustled up and thumped on the door. Our summons was returned by a gruff mumbling, "Come in!" Judge our surprise at confronting a rugged, funny rustic in a plum-colored ulster! We glanced hurriedly around the hut. It was furnished in the utmost luxury — Turkish rugs, plush curtains, plumply upholstered chairs, and a dozen other suggestions of expensive comfort. The rustic looked at us suspiciously, but judging us to be hunters of bucks and not of rumrunners, grunted to a husky lad outside, "Supper, bub, and a bunk fur a couple o' gents!"

### *The Neutral Vowel Sound*

The neutral vowel sound, sometimes called the indeterminate vowel sound, is presented at this point because of its very close resemblance to the short u sound. It is represented by a (about, tenant, sofa), e (father), i (second i in principal), io (station), iou (precious), o (lemon), ou (nervous), u (campus). In other words, any one of the five vowel symbols, as well as various combinations of the symbols, may have the neutral value in certain words.

The sound may be described practically as a lax short u. It occurs for the most part in unstressed syllables, and is produced by using the short u position of the organs, but more relaxed.

### *The Neutral Vowel Faults*

The faults associated with the neutral vowel sound are the substitutions of the various long and short values of the letters by which the indeterminate sound chances to be represented. For example, the short e is substituted for the neutral e in "father," the long a is substituted for the neutral a in "cadet," the short o is substituted for the neutral o in "lemon," the long o is substituted for the neutral o in "effort," etc.

Such errors are due in some cases to the fact that the speaker does not know the correct pronunciation of the word. In other cases he has a distorted idea about distinctness of utterance. But in many instances speakers are unaware of the existence of this neutral vowel sound; or if aware of it, they do not realize that it is, as was stated above, specifically, a lax short u sound.

*Exercises for the Neutral Vowel Sound*

1. Produce the neutral vowel sound distinctly six times. To check up on the proper value of the sound, say aloud, just as you would remark to a friend, "It is a fine day;" say also, "He left the house." If you have expressed these sentences without stiffness or affectation, the article "a" in the first, and the e of the article "the" in the second sentence have illustrated the value of the neutral vowel sound.

2. Pronounce aloud the following words, noting that in the first half of the list the neutral vowel sound is represented by the initial a, and that in the second half of the list the neutral vowel sound appears medially and is variously represented:

| | | |
|---|---|---|
| abandon | anew | ferocious |
| abide | apology | firm |
| about | aside | giant |
| achieve | astride | girl |
| adapt | atone | hurrah |
| adore | avail | huzzah |
| afloat | avenge | immerse |
| afraid | aware | immersion |
| again | away | mendacious |
| aghast | balloon | miracle |
| agree | brother | nation |
| alert | carouse | nerve |
| alone | confer | nervous |
| along | corrupt | parade |
| amend | direct | ration |
| amount | diverse | salute |
| amiss | facade | virgin |
| amuse | father | worry |

3. Read aloud slowly the following sentences:

The national conscience was not averse.
He lacked the necessary capital.
The girl directed him how to keep afloat.
His father was nervous about being immersed.
The ferocious giant amused himself.
It was a mendacious story about a miracle.

Again he was aware of being alone.
The abandoned balloon floated away.
You cannot coerce her to testify against herself.
An apology was due for separating him from his fortune.

4. Memorize and practice aloud the following passage, featuring the neutral vowel sound:

*Desperate Moments*

A big balloon, apparently abandoned, settled on the ocean about a mile from the shore. At first, nothing was attempted by the strollers along the beach. Finally, however, the paraders were aware that a survivor was endeavoring to keep the basket of the balloon afloat. It was about half submerged, and as the ocean was roughened by tempestuous waves, it threatened to sink at any moment. Several members of the patrol fortunately came along at this juncture, and with alert movements soon had a boat away to assist the survivor.

There followed a nervous period for the paraders, for they were now anxious about the patrolmen and the pathetic situation of the survivor alike. However, the firm efforts of the rescuers finally quieted their alarm. In about a dozen moments the desperate man was aboard the launch. And after another successful trip across the dangerous mile the rescuers set the thankful fellow on the welcome sand.

## *The Long OO Sound*

The long oo sound (as in ooze, boot, coo) is represented by oo, eu (rheumatic), ew (flew), o (move, ado), oe (canoe), ou (soup), u (rule), ue (rue), ui (fruit).

The sound is produced by raising the back tongue high and tense, thrusting the lips forward, with tension, into a small circular form, and focusing the breath well forward on the roof of the mouth.

## *The Long OO Fault*

Aside from blurring, the only notable fault associated with the long oo sound is the substitution for it of the

short oo sound. This error is illustrated in the pronunciation of such words as "food," "mood," and "rude" with the short oo instead of the required long oo.

The fault is due to leaving the tongue a little too low and lax, and to making the lip circle too large, and with insufficient tension of the lip muscles.

*Exercises for the Long OO Sound*

1. Make the long oo sound distinctly six times. Be sure that the sound is long, as in "boot," and not short, as in "foot."
2. Pronounce aloud the following words:

| | | |
|---|---|---|
| boom | moor | flue |
| boon | moot | glue |
| boulevard | move | grew |
| bruise | noon | hoodoo |
| cool | noose | igloo |
| croon | pool | moo |
| croup | proof | pooh |
| crude | prove | rue |
| droop | prune | screw |
| flume | soon | shoe |
| fruit | tomb | slew |
| glued | tool | taboo |
| group | accrue | too |
| hoot | brew | true |
| loop | chew | undo |
| loose | coo | unscrew |
| loot | clue | voodoo |
| mood | crew | who |
| moon | do | woo |

3. Read aloud slowly the following sentences:

By noon the plumes were drooping.
The group moved toward a pool near the tomb.
The crew were in a mood to do mischief.
We had a clew that there was a screw loose somewhere.

In the cool of the evening we saw the moon rise over the moor.
A boom in boulevard property was brewing.
He soon scooped the loot from the table.
It was true that he would lose the accrued interest.
To sell bruised fruit was not shrewd business.
The wound proved too severe for the poor fellow.

4. Memorize and practice aloud the following passage, featuring the long oo sound:

*Bruin Wounded*

One afternoon there came into our camp on Moosehead Lake a wounded bear. He proved to be in a gloomy and dangerous mood, screwing up his nose, showing a wicked tooth or two, and giving proof of brewing trouble. One youth of our group was cool enough to loop a noose to capture him. Just as the noose was about to droop over the brute's head, he flew into a rage, and chewed the loop to tatters. So the ruse proved fruitless, and the group drew their six-shooters to give bruin the *coup de grace*. However, our youthful noose-thrower wanted to try one more loop manœuvre. Soon he had another noose ready. This time he laid it loosely on the ground near the wounded brute. In two minutes he had the loop around him and threw him to the ground. A deep groove in his flank and several bruises proved the clews to a fight with a moose. In spite of our shrewdest moves to do well by him, poor bruin was doomed to droop and die from his wounds two days later.

*The Short OO Sound*

The short oo sound (as in book) is represented by oo, o (bosom), ou (could), u (pull).

The sound is produced in a manner very similar to that employed for the long oo. Compared with the position for the long oo, the short oo has the back tongue slightly lower and more relaxed, and the circular lip thrust is slightly more open and relaxed.

### *The Short OO Faults*

The chief fault in the production of the short oo sound is the substitution for it of the long oo sound. On account of this, such words as "book," "look," "took" are pronounced with the sound of the long vowel instead of the short.

The fault is due to raising the tongue a little too high at the back, and with too much tension; and to thrusting the lips forward into too small and tense a circular form.

Another fault associated with the short oo is the substitution for it of a sound closely approximating long o. Thus, words such as "brook" and "cook" tend to sound very much like "broke" and "coke."

The mistake is due to reasons just the opposite of those which produce the preceding error. In other words, the tongue is too low and relaxed, and the lip circle is too large and lax. It is desirable to note that the long oo, the short oo, and the long o all employ the raised tongue, together with the forward thrust of the lips in circular formation; also that the tongue is lowered and relaxed, and the lip circle enlarged and relaxed as we proceed from one to another of these sounds in the order mentioned.

### *Exercises for the Short OO Sound*

1. Make the short oo sound distinctly six times.

2. Produce, alternately, five times each, the long oo and the short oo. Note the comparative relaxation of the tongue and the lip muscles in making the latter sound.

3. Produce, alternately, five times each, the short oo and the long o. Observe the lower tongue position, and the larger and slightly more lax lip circle required for the latter as compared with the former sound.

4. Pronounce aloud the following pairs of words, distinguish-

ing clearly between the short oo of the first and the long oo of the second member of each pair:

| | | |
|---|---|---|
| book — boot | foot — food | nook — noon |
| brook — brute | good — ghoul | pull — pool |
| cook — cool | hood — hoot | rook — rude |
| crook — cruel | look — loom | took — tool |

5. Pronounce aloud the following pairs of words, distinguishing clearly between the short oo of the first and the long o of the second member of each pair:

| | | |
|---|---|---|
| brook — broke | good — goad | pull — pole |
| crook — croak | hooks — hoax | rook — rope |
| foot — foam | look — load | shook — shone |
| full — foal | nook — node | took — toll |

6. Pronounce aloud the following words:

| | | |
|---|---|---|
| book | pullet | woman |
| bush | push | wood |
| bull | pushing | wool |
| bullet | rookery | woolen |
| could | stood | Worcester |
| courier | sugar | worsted |
| full | sure | would |

7. Read aloud slowly the following sentences:

The woman put the wool into the basket.
He could not look steadily at the book.
The courier stood by the side of the brook.
They were sure that the crook had fired the bullet.
The butcher pushed the bull into the pen.
The man was sure that they would meet in Worcester.
The pullets were put into wooden crates.
"Look before you leap" is a good motto.
The rook stood on one foot.
She took a good look into the cook-book.

8. Memorize and practice aloud the following passage, featuring the short oo sound:

### *A Goodly Nook*

An ideal nook for a country retreat would look something like the following. It would have a little brook running through a pleasant woodland. Next, it would have, not a mere rookery full of crooked timbers, but a good substantial house. This house could not be better situated than in the woods, where one could hear the leaves rustle when the breeze shook them; where one could look out at the hooded wood-peckers industriously pushing their bills into the bark to pull out choice worms. A goodly space of farm land should be a part of our nook. Here we would raise pullets to supply the cook, wool for our blankets, bushels of good apples, and perhaps a gentle bull — oh, well, we could dispense with the bull. Inside the house we would have books and more books; lots of closets with plenty of hooks. We would have also comfortable cushions, foot-rests, and by all means an ingle-nook. For, of course, there would be a real honest-to-goodness fire-place in which to burn our wood.

Any man or woman should surely look with favor upon such a retreat. And yet one might safely wager a bushel of sugar that if we took a vote, many would prefer a hall-bedroom with a full view of Times Square.

### *The OI Sound*

The oi sound (as in oil, voice, toy) is a diphthong. It is represented by oi and oy.

The oi sound is composed of the sound of broad a (as in all) followed quickly by the sound of short i (as in ill). The organs are placed in the position to produce the broad a (see p. 121) and immediately upon the start of vocalization they are shifted to the short i position (see p. 139). The essential point to be observed is that the shift of position must be sufficiently rapid to merge the two elements, and not allow them to appear as markedly distinct factors.

### *The OI Fault*

The outstanding fault associated with the oi sound is the substitution for it of a sound approximating a more or less distinct r preceded by the neutral vowel (such as the i in "third" or the e in "term"). By reason of this error one hears pronunciations closely resembling "verse" for "voice," "rejerse" for "rejoice," and "earl" for "oil." To overcome this error care must be taken to avoid curling back the tip of the tongue during the production of the oi sound. Those who have the defect would do well to practice at first by deliberately taking the broad a position and shifting slowly to the short i position. This will, of course, exaggerate the diphthong, but it tends to break the old habit and to encourage the formation of the correct one.

Those who commit the fault just discussed are apt to be guilty of the obverse error; i.e., of substituting the oi sound for r and an immediately preceding e, i, or u, especially if the value of the vowel is neutral. For example, a word such as "verse" becomes something very much like "voice," similarly, "earl" becomes "oil," "girl" becomes "goil," etc. This error is not, as a rule, due to inability to make the r sound, but rather to the habitual failure to curl back the tip of the tongue so as to produce the r sound in this particular combination. The proper elevation of the forward part of the tongue for the r provides, at the same time, the mid position required for the neutral vowel sound preceding the r in these cases.

### *Exercises for the OI Sound*

1. Produce the oi sound distinctly six times. The vowel sound in the word "boy" or the word "oil" is typical. Those who happen to be familiar with Yiddish will recognize in this

sound a well-known exclamation of regret, lamentation, or disapproval.

2. Pronounce aloud the following pairs of words, distinguishing clearly between the oi of the first member and the r preceded by the vowel of the second member of each pair:

| | | |
|---|---|---|
| boil — burl | hoyden — herd | point — purr |
| coil — curl | join — jerk | poison — person |
| coy — cur | loin — learn | royal — rural |
| doily — dirty | moist — mercy | soil — serf |
| foil — furl | noise — nurse | toil — term |
| groin — girdle | oil — earl | voice — verse |

3. Pronounce aloud the following words:

| | | |
|---|---|---|
| oil | broil | loyal |
| oily | coin | moisture |
| ointment | coinage | noisome |
| oyster | enjoin | poison |
| adroit | foible | rejoice |
| anoint | goiter | roisterer |
| appoint | invoice | void |
| boisterous | joyous | voyage |

4. Read aloud slowly the following sentences:

The smell of oil was noisome throughout the voyage.

He was enjoined to be silent on the point of voiding the lease.

The royal personage was anointed on foreign soil.

The broiled oysters were too moist for his taste.

The boisterous fellow rejoiced over his appointment.

The physician voiced his opinions about goitres and hemorrhoids.

The forger was a bit coy about expressing his adroitness in designing coins.

He toiled hard to foil the effects of the poison.

He had no choice about submitting the invoice.

The roistering hoyden was not asked to join the group.

5. Memorize and practice aloud the following passage, featuring the oi sound:

*Mr. Royce at the Oyster Supper*

Mr. E. Z. Royce had no choice about attending the oyster supper at the church. Mrs. Royce simply enjoined him from doing anything else. And she neatly foiled his boyish effort to escape adroitly out of the back door. At that moment the poor fellow, loyal as he was, felt like boiling his spouse in oil. However, with his collar moist from his effort to avoid the affair, he finally joined Mrs. Royce and set out for the annoying supper. Raw oysters, boiled oysters, broiled oysters! In any form they were noisome and poisonous to Mr. Royce.

When the Royces arrived at the appointed place, who should advance to greet them but that boisterous hoyden, Clara Ackroid. If there was anything that Mr. Royce hated worse than oysters it was this same Ackroid person. The unfortunate girl had a goitre, which she coyly disguised by a coil of point lace; but that wasn't why he disliked her. No, it was because of that moist and lingering hand-clasp of hers, and the annoying way she had of rejoicing over things which were absolutely poisonous to him. It was just his luck, nevertheless, that she foisted herself upon him, and for two mortal hours voiced her enjoyment of blue-points, while he as silently as possible chewed crackers and voided his wrath — also silently. On the way home he took an oath that not even the royal horses should ever again drag him to one of these oyster festivals.

## *The OU (OW) Sound*

The ou sound (as in out, cow) is a diphthong. It is represented by ou (out, about) and ow (town, now).

The sound is produced by starting with the organs in the position for Italian a, as in "arm" (see p. 119), and shifting them quickly into the position for long oo, as in "boot" (see p. 163). The shift is made, as in the case of all diphthongs, almost instantly upon the beginning of vocalization; and the vocalization is terminated almost instantly upon reaching the second position.

### *The OU Fault*

The distinct fault in the production of the ou sound is the prefixing of the short a sound (as in hat) to the correct sound. The result is that such words as "out," "town," "how," etc, become "aout," "taown," and "haow."

This fault is corrected by keeping the back tongue low, and especially by opening the mouth at the very beginning of the sound as wide as is required for the ou. A glance at the mirror will show that in making the faulty aou sound the mouth is opened slightly for the short a element and then further opened as the ou sound proper is added.

### *Exercises for the OU Sound*

1. Produce the ou sound distinctly six times. Avoid any suggestion of the preliminary short a.
2. Pronounce aloud the following words:

| | | |
|---|---|---|
| out | ground | vowel |
| owl | growl | allow |
| aloud | house | bough |
| bound | howl | brow |
| browed | jowl | chow |
| cowed | loud | cow |
| cowl | mound | endow |
| cloud | mouse | how |
| crowd | pound | mow |
| dowdy | prowl | now |
| down | rout | plow |
| drown | rowdy | prow |
| found | sound | row |
| frown | towel | scow |
| gown | trowel | vow |

3. Read aloud slowly the following sentences:

The yacht was outward bound to the races at Cowes.

He told the apprentice how to build a mound with a trowel.

She seemed to be endowed with a perpetual frown on her brow.

The crowd bound the suspect and allowed him to make no explanation.

The girl was stylishly gowned but somehow looked dowdy.

Inside the house the howling grew louder.

He now vowed that he would make a row about it.

The diver was drowned the first time he went down to make a sounding.

Burns wrote a poem about a mouse turned up from the ground by the plow.

He found out how it was that she had taken a vow.

4. Memorize and practice aloud the following passage, featuring the ou sound:

*Outward Bound*

Captain Couch with a party of friends was outward bound on a little yachting trip. Before they cleared Long Island Sound, they came near grounding on a reef. About an hour later they bumped on a scow, although they had signalled loud enough to rout the sea-gulls. Out to sea at last, the captain began crowding his powerful engines, and they plowed rapidly through the mountainous waves. The wind howled in the rigging, and growled in the ventilators. Likewise the sailors frowned and scowled as the waves pounded around the bow of the yacht. They were about as cheerful as an owl drowned in a fountain of chowder.

The outlook below was not less cloudy. Down in the cabin was to be found a crowd resembling a house-party out of temper. With towels bound about their heads, and looking dowdy and sour, the guests prowled around or lay on couches, feeling miserable and vowing to stay on solid ground if ever they got back to town. However, in about five hours the sun routed the lowering clouds, the sea smoothed out, and the whole crowd, casting off its grouch, started a round dance. "Isn't a

sea-voyage just the cat's meow?" vouchsafed a short-gowned little damsel of about ninety-six pounds and odd ounces. "And how!" resounded from the bounding crowd. As one clownish fellow of the outfit remarked, "Ain't it funny what a difference just a few hours make?"

# PART FOUR

## *PRONUNCIATION AND INFLECTION*

## *PRONUNCIATION AND INFLECTION*

### *Pronunciation*

The foundation of good pronunciation is the ability to make the vowel and consonant sounds correctly. To improve that ability is the chief concern of this book. But it is desirable to present certain other requirements which may be helpful in bettering the students' pronunciation. These additional requirements are arrived at by the most practical method — observation of the errors committed in speech. The latter may be listed as follows:

1. Incorrect placing of the accent
2. Sounding of silent letters
3. Exclusion of certain requisite sounds
4. Addition of superfluous sounds
5. Utterance of the sounds in improper order
6. Giving the wrong vowel or consonant value to certain sounds
7. Distorting final sounds combined with linking.

As we consider each of these factors in turn, it will be well for the student to bear in mind that he is on his way to improving his pronunciation when he becomes thoroughly aware of the common pitfalls in the path of good pronunciation.

First, as to placing the accent. Every word of more than one syllable requires that one syllable (occasionally two in words of four or more syllables) shall be accented.

That is, it shall be uttered with greater force and with a higher pitch than the other syllables in the word. For example, the word "reply" is spoken with the stress on the second syllable; the word "manufacture" takes the stress on the third syllable, "fac." In guiding the student in placing the accent, two principles may be of some service. One is that English words of three or more syllables tend to be accented on the first or second syllable (pri'marily, aggran'dizement, constab'ulary, imper'ishable, etc.). The other is that words of two syllables having the same spelling for noun and verb often take the accent on the first syllable for the noun, and on the second syllable for the verb (ac'cent-accent', con'duct-conduct', con'vict-convict', etc.). There are, however, numerous exceptions to these principles. In the main, therefore, dependence must be placed upon listening attentively to persons who pronounce well, and especially upon consulting the dictionary in every case of doubt.

Study, and then practice aloud the following list of words, which are frequently pronounced with misplaced accent:

| | | |
|---|---|---|
| abdomen | equitable | Monroe (Doctrine) |
| admirable | exigency | museum |
| ally | exquisite | opportune |
| ancestral | formidable | police |
| antipodes | horizon | positively |
| applicable | hyperbole | precedence |
| blasphemous | idea | precedent (noun) |
| chivalrous | impiously | preferable |
| comparable | indisputable | promulgate |
| contribute | influence | rapine |
| decade | inquiry | referable |
| defect | integral | reparable |
| deficit | irreparable | reputable |

| | | |
|---|---|---|
| demonstrate | irrevocable | resource |
| despicable | lamentable | revocable |
| dictate | locate | robust |
| dirigible | mankind | sonorous |
| disputant | municipal | sovereignty |

Another type of mispronunciation is due to uttering sounds represented by so-called "silent" letters. In the discussion of the separate sounds, the various occurrences of these silent letters are treated specifically. Illustrative instances are initial p when followed immediately by n, s, or t (pneumatic, psalm, ptarmigan), generally b when preceded by m or followed by t in the same syllable (dumb, debt), h when immediately preceded by g in the same syllable (aghast, ghoul). There are also a number of irregular cases, particularly of vowels, which are to be passed over in the pronunciation. For example, the i in "business," the first a in "extraordinary," the second a in "parliament," etc. The student should note carefully in his study of this text those instances of letters which are regularly silent in a given position. Irregular cases of omission should be observed and checked by reference to the dictionary.

Investigate, and practice aloud the pronunciation of the following words which are often mispronounced by reason of sounding a silent letter:

| | | |
|---|---|---|
| almond | gneiss | pshaw |
| comptroller | hasten | salmon |
| climb | knock | subtle |
| corps | numb | sword |
| glisten | often | toward |

A more important and less excusable cause of mispronunciation is the omission of requisite sounds from words. To illustrate, one hears such faulty pronuncia-

tions as "goverment" for "government," "reconize" for "recognize," "formely" for "formerly," "nex" for "next," and so on. The great majority of mistakes of this type are due, not so much to ignorance of the correct pronunciation as to a slipshod, careless manner of utterance. The fault is to be avoided because it makes a bad impression, soon becomes habitual, and affects not only the long and more difficult words, but also the short and simple ones.

As an exercise in the pronunciation of words from which a requisite sound is frequently omitted, practice aloud the following list:

| | | |
|---|---|---|
| arctic | jewel | sarsaparilla |
| cartridge | Latin | secretary |
| cemetery | partiality | suggest |
| district | pencil | suppose |
| February | poem | surprise |
| formerly | president | temperature |
| history | prosperous | thousand |
| hound | quarrel | valuable |
| humble | really | victory |
| insects | recognize | wharf |
| interest | regularly | which |
| ivory | ruin | while |

A pronunciation fault which affects a relatively limited number of words, but which is strikingly suggestive of illiteracy, is the addition of unwarranted sounds. Such pronunciations as "becaurse" for "because," "colyum" for "column," and "youse" for "you" are typical illustrations. This class of error tends to indicate that the speaker reads very little good English, and that he is unobservant both in reading and in listening to such good English as he may chance to come in contact with.

Pronounce aloud correctly the following words, to each

of which a superfluous sound is frequently added in illiterate speech:

| | | |
|---|---|---|
| across | elm | obtrusive |
| alpaca | film | prairie |
| athletic | grievous | preventive |
| column | idea | saw |
| draw | law | umbrella |

Observant reading of good writing, and attentive listening to good speaking will help also in getting rid of another fault of pronunciation, the utterance of sounds in wrong order. As illustrations of this type of error may be cited "calvary" for "cavalry," "perduce" for "produce," "incongerous" for "incongruous."

Pronounce aloud attentively the following words:

| | | |
|---|---|---|
| aeroplane | hundred | prefer |
| cavalry | incongruous | prescription |
| children | irrelevant | prevent |
| cistern | iron (iurn) | produce |
| doctrine | perspiration | relevant |

The next fault, and the most important as a cause of incorrect pronunciation, is the giving of the wrong vowel or consonant value to one or more letters in words. The faulty value may be due to a habitual weakness with respect to the vowel or consonant involved. In that case we get such pronunciations as "slaw" for "slow," "seating" for "sitting," "lithp" for "lisp," "runningk" for "running," etc. Or the fault may be due to lack of knowledge of the required value of the vowel or consonant in a specific instance. In that event we get such pronunciations as "puny" with a short instead of a long u, "puerile" with a long instead of a short i, "luxury" with the gz instead of the ks value of the x, etc. The latter

group may be characterized as accidental, and such mistakes are to be corrected by observation and the use of the dictionary. The former group, the habitual, the chronic faults are more deep-seated, and their correction is our chief consideration throughout the volume.

The following two groups are of words frequently pronounced with a wrong vowel or a wrong consonant value. Study them and practice them aloud.

I. Frequently pronounced with a wrong vowel value.

| | | |
|---|---|---|
| amenable | heroine | product |
| audacious | hoof | ration |
| bade | instead | rational |
| calculate | isolate | root |
| calm | Italian | route |
| coffee | judgment | says |
| courteous | kettle | scoff |
| deaf | lilac | stupid |
| docile | magnificent | suite |
| epoch | masculine | theater |
| extra | measure | tube |
| faucet | mock | tune |
| favorite | national | villain |
| financier | nothing | virile |
| gather | office | virulent |
| gentlemen | pageant | wrestle |
| God | patron | writhe |
| grimy | process | you |

II. Frequently pronounced with a wrong consonant value.

| | | |
|---|---|---|
| absurd | example | pantomime |
| because | gesture | persist |
| chasm | immediate | pincers |
| Chicago | Japanese | pronunciation |
| chicanery | length | strength |
| chiropodist | luxury | tedious |

| | | |
|---|---|---|
| disaster | luxurious | tranquil |
| enunciate | mushroom | with |

The final fault to which attention is called is that of distorting final sounds, combined with the linking of words. Good usage sanctions certain established cases of linking, but not the distortion. One may use, for example, "Let's" for "Let us," "I'm" for "I am," "You've" for "You have," and a few similar expressions. But the undiscriminating speaker goes beyond bounds in this matter. To illustrate the shortcoming, such typical distortions may be cited as "wanna" for "want to," "haftu" for "have to," "lemme" for "let me." This manner of speech is entirely unnecessary, for it is not based on special difficulties of sound production, and it almost invariably involves only such simple words as a child can pronounce with ease. The fault is due to a lack of pride in decent speech, and is indicative of a mental laxity which is anything but a social, business, or professional asset.

We may now summarize briefly the points to be observed in the pronunciation of words:

1. Place the accent on the proper syllable.
2. Omit silent letters.
3. Avoid the omission of requisite sounds.
4. Guard against the addition of superfluous sounds.
5. Express the sounds in the approved order.
6. Use the authorized value of every vowel and consonant.
7. Do not distort final sounds in conjunction with unwarranted linking of words.

In conclusion, the following suggestions for improving pronunciation are offered:

1. Read good English, with careful attention to the spelling of words, especially those which are in the least unfamiliar.

2. Listen attentively to the pronunciation of those who speak English well, and cultivate, as far as is possible, the society of such people.

3. Avoid careless pronunciation at all times, not merely when under critical observation.

4. Keep a pocket note-book for jotting down words new to you, and old ones about which a doubt arises. Look them up at the first opportunity.

5. Get a pocket dictionary, as a profitable investment in better pronunciation.

6. And by all means use the dictionary — make a companion, guide, and friend of this invaluable tool. You will have this friend in common with the best minds in the world.

### *Inflection*

In order to understand inflection, it is desirable to fix in the mind the following three definitions:

Pitch is the degree of elevation of the tone in the scale.

Inflection is the movement of the voice up and down the scale, — the change of pitch.

Stress is additional force of tone. Increases or decreases of stress are frequently accompanied by corresponding elevations or depressions of the voice.

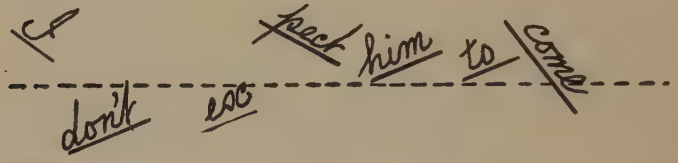
A student who has one or more defective speech sounds, and especially one who is struggling with dialect, is apt to display faulty inflection. He does not move his voice up and down the scale in such a way as to please the ear or satisfy the mind. Generally, the shortcoming most marked in this respect is monotony, — too close an adher-

ence to a very limited pitch range. One of the reasons for this monotony is that the student's mind is concentrated on his defective sounds. For a time, while he is getting control of a refractory tongue, his attention will naturally be mainly occupied with that absolutely essential consideration. However, as soon as he begins to show improvement in his phonetics, he should start the campaign to better his inflection.

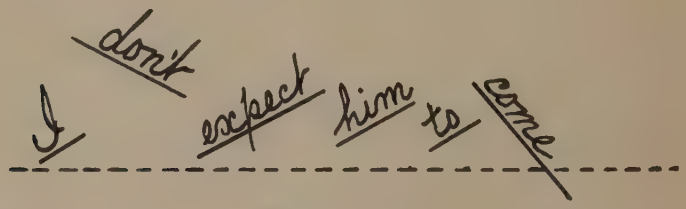
The first important point to observe about pitch in good speaking is that it is constantly changing to a lower or a higher level. Even as short an expression as the word "No" should show an inflection of several degrees, varying in extent and direction, of course, in accordance with the thought or feeling which the speaker wishes to convey. If, for example, a person says "No" as a vigorous refusal, the voice will exhibit a marked fall; if a person uses the expression "No" as an equivalent of "Isn't it?" in response to another person's statement of a negation, the voice will rise very noticeably. Obviously, in the case of longer words, and of sentences, there is much more occasion for pitch variation. The fact is that in speech, as distinguished from song, the voice rarely remains for an appreciable instant at a given pitch level.

The second salient point to observe is that the voice tends to rise toward and to fall from those words which the speaker considers of relatively greater importance than others in the same thought-group. The more important those words are, in comparison with the others in their groups, the higher the voice will rise to give them distinction. At this point let us make an application of inflection to a concrete case. We will assume that you are conversing with a friend, and have just told him that

you have invited a mutual acquaintance to a party. To this your friend replies that the mutual acquaintance will not come. You were quite aware of that, and have invited him merely for form's sake. Therefore, you reply, following the inflection lines as they vary from the central monotone line,




Note how the word "expect" is given prominence by the high point in the inflection. Note also that the voice constantly changes in pitch throughout the sentence. If the friend had happened to say, "You needn't expect him to come," your reply would probably have been inflected as follows:




The delivery of the same sentence might be inflected in various other ways to convey other meanings; but the two possibilities shown are sufficient to illustrate the nature and importance of pitch variation in bringing out salient points and pleasing the ear of the listener.

The next important consideration is the manner in which the voice rises and falls. There are certain types of inflection, which may be classified as follows:

1. The rising skip. This is the name given to an abrupt jump of the voice from a given point to a point several degrees higher. To illustrate, if we wish to stress the word "care" in the sentence, "I don't care what you do," we will use a rising skip from the end of "don't" to the beginning of "care."

2. The falling skip. This is the contrasting sudden drop of several degrees in pitch. Supposing, for example, we wish to stress the word "contemptible" in the sentence, "It was contemptible." We reach the high point in the inflection on the syllable "temp," and from that point we use a sudden drop to the syllable "ti."

3. The rising glide. The rising glide differs from the rising skip in that the voice moves upward through the intervening degrees of pitch instead of jumping them. The glide may be of long or short extent. In such a sentence as, "It was a calm, bright summer afternoon," we have typical short rising glides on "calm" and "bright." In the sentence, "Were you going this afternoon?" we have a commonly used example of a fairly long rising glide throughout the sentence.

4. The falling glide. This is the contrasting gradual lowering of the pitch through several degrees. In the sentence, "It was dark; it was dingy," we have short falling glides on "dark" and "dingy." In the sentence, "When do you think he will come?" assuming that we stress "when," we will use a long falling glide throughout the sentence.

5. The rising circumflex. This is the name given to the combination of a fall followed immediately by a corresponding rise. For example, supposing someone has referred to a plan of yours as "foolishness." Resenting this, you retort, "Foolishness, is it?" The voice dips

through the first word and makes a corresponding rise on the last two.

6. The falling circumflex. This is the opposite inflection, — a rise followed immediately by a corresponding fall. Supposing you added to your above retort, "well, I'll show you." The voice would rise through "well" and "I'll" to the beginning of "show," and drop through the latter part of "show" and through "you."

These six types of inflection, used in various combinations, provide both a pleasing variation from monotony of pitch, and, what is even more important, they enable the speaker to give point and an infinite variety of meanings and emotional suggestions to his words. The student should now test his ability to bring out various meanings by changing the inflection in delivering the sentence, "It would be unjust to hint that Edward made this mistake."

1. Speak the sentence with the idea of featuring the injustice of such a hint.

2. Speak the sentence so as to suggest that even to hint such a thing would be unfair.

3. Deliver the sentence so as to indicate that Edward, of all possible persons, was not the one who made the mistake.

4. Express the sentence in such a way as to suggest that although Edward may have made other errors he is not to blame for this one.

5. Speak the sentence as if repeating interrogatively the words of a person who has just spoken them as an assertion.

6. Speak the sentence as if to refute a person who has just stated that it "wouldn't be unjust" to hint that Edward made the mistake.

7. Deliver the sentence as if repeating the words with mocking disagreement.

It is to be hoped that the above test has at least suggested the capacities of inflection, and the need for a generous use of inflection in our reading and speaking if we are to give our words real significance.

We may now consider the general principles which should, broadly speaking, determine the use of the rising and the falling voice. First, a rising inflection preceding a pause is indicative of uncertainty, or incompleteness of thought. For example, take a random sentence, such as, "In summer, fall, and winter they made goods for the spring trade." Note that the voice rises just before the pauses following the words "summer," "fall," and "winter," to indicate that the thought is suspended, not finished at these points. Secondly, a falling inflection preceding a pause is indicative of decision, finality, completeness. For instance, take the random sentence, "We have come to the parting of the ways; you go your way, and I'll go mine." The voice by falling before the pauses marked by the semi-colon and the period clearly suggests decision and finality. Thirdly, the voice rises to words of special importance, and falls from them, in order to give them prominence. For example, in the sentence, "It is impossible to do this," note how the word "impossible" may be featured by the pitch rise up to the syllable "pos," and the succeeding fall. Fourthly, the greater the interest or emotional fervor involved in an expression, the greater, as a rule, should be the extent of the pitch variations.

*Exercises in Inflection*

1. (*a*) Start at a moderately low pitch and use the rising skip to a moderately high pitch six times on each of the following sounds: ah, aw, o͞o.

(*b*) Reverse the inflection, using the falling skip six times on each of the above sounds.

2. (*a*) Use the rising glide three times on each of the above sounds.

(*b*) Use the falling glide three times on each of the above sounds.

3. (*a*) Use the rising circumflex three times on each of the above sounds.

(*b*) Use the falling circumflex three times on each of the above sounds.

4. Practice reading the following sentences with such inflections as to bring out the meaning and spirit suggested by the words:

(*a*) "'And you have parted with the colt, and brought us back nothing but a gross of paltry green spectacles!'"

(Goldsmith: The Vicar of Wakefield)

(*b*) "'We've learned what comfort is, I tell you!
A bed on the floor, a bit of rosin,
A fire to thaw our thumbs (poor fellow,
The paw he holds up there has been frozen.)'"

(Trowbridge: The Vagabonds)

(*c*) "'E're you open your eyes in the city, the blessed church-bells begin;
No sooner the bells leave off than the diligence rattles in;
You get the pick of the news and it costs you never a pin.'"

(Browning: Up at a Villa; Down in the City)

(*d*) "'How now, young fellow, what dost thou here?'
'Truly sir, I take mine ease.'
'Is not this the hour of the class? And shouldst thou not be plying thy book with diligence, to the end thou mayest obtain knowledge?'"

(Stevenson: An Apology for Idlers)

(*e*) "We cannot perform our duties to each other, we cannot adequately recognize the rights which each of us should cherish, unless we have a realization of the principles which are to govern our actions."

(Hughes: Havana Address of Feb. 4, 1928)

(*f*) "'A merry Christmas, uncle! God save you!' cried a cheerful voice.

'Bah!' said Scrooge, 'Humbug!'"

(Dickens: A Christmas Carol)

(*g*) "The supreme need of the hour is not of a candidate who can carry Michigan. All Republicans can do that. The need is not of a candidate who is popular in the Territories, because they have no vote. The need is of a candidate who can carry doubtful states."

(Conkling: Speech Nominating Grant)

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